

MUSICAL COURIER

Weekly Review of THE World's Music

Fortieth Year. Price 15 Cents.

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXIX—NO. 18

NEW YORK, THURSDAY, NOVEMBER 13, 1919

WHOLE NO. 2066



CLARA NOVELLO DAVIES AND IVOR NOVELLO
DISTINGUISHED AUTHORITY ON VOICE, NOW PERMANENTLY LOCATED IN NEW YORK,
AND HER TALENTED COMPOSER-SON

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BABCOCK,
Telephone, 2634 Circle.
Carnegie Hall, New York

J. H. DUVAL,
TEACHER OF SINGING
Italian and French Opera.
603-4 CARNEGIE HALL : : : New York

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place

CARL M. ROEDER,
TEACHER OF PIANO
Technic—Interpretation—Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York
Newark Studio: 136 Roseville Ave.,
Residence: 680 St. Nicholas Ave., New York

MME. NIESSEN-STONE,
MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MAX KNITEL-TREUMANN,
BARITONE
Voice Culture—Art of Singing.
Studio: Carnegie Hall.
Mail Address: Fifth Ave., New Rochelle, N. Y.

MME. MARCIA SUMELSKA
TEACHER OF VOCAL ART
Graduate Crouse College of Music,
Syracuse University.
Special rates to classes consisting of from five to twenty-five pupils. Appointments by Mail.
Studio: 1101-2 CARNEGIE HALL : : New York
Phone, 1350 Circle.

HAZEL MOORE,
SOPRANO
Teaching at 106 Morningside Drive, New York.
Phone, 8906 Morningside.
Voice Trials Saturday Afternoons at Newark.
N. J., 847 Broad St. Phone, Market 1434.

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York.
Telephone, 610 Plaza.

E. PRESSON MILLER,
TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING
122 Carnegie Hall.

FLORENCE E. GALE,
SOLO PIANIST
Recitals and Concerts.
Instruction, Leschetizky Method
The Spencer Arms, 140 W. 69th Street.
Telephone, Columbus 3996.

JACQUES L. GOTTLIEB,
Formerly director East Side House Settlement
Music School, N. Y. Founder and Conductor
Neighborhood Symphony Orchestra, announces
new Studios, instruction in all departments,
staff of able teachers.
136 East 26th St., New York City.
Telephone—Rhinelander 4345.

**ZIEGLER INSTITUTE
OF NORMAL SINGING**
MME. ANNA ZIEGLER, DIRECTOR.
Broadway (Metropolitan Opera House
Bldg.), New York City.
Tel. 1274 Bryant.

MR. AND MRS. JOHN DENNIS MEHAN,
Teachers of over six hundred artists now in
responsible positions.
For all particulars apply to
Carnegie Hall, 154 West 57th St.
Tel. Circle 1472.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING
1425 Broadway—Metropolitan Opera House.
Residence: 2184 Bathgate Ave. Ph. 3967 Tremont

ADELAIDE GESCHEIDT,
Exponent-Instructor of MILLER VOCAL ART-SCIENCE. Auditions by appointment only.
817 Carnegie Hall, N. Y. Phone, 1350 Circle
Address Secretary.

MRS. HENRY SMOCK Miss SUSAN S.
Positive Breath Control, Perfect Vocal Studios Expert coaching. Diction in all Placing. 65 Central Park West, cor. 66th St. Telephone, 2140 Columbus

ROSS DAVID,
VOCAL STUDIOS
1013 Carnegie Hall, New York.

WALTER L. BOGERT,
Art of Singing.
"The method that does not tire the throat."
130 Claremont Ave., N. Y. Tel. 291 Morningside

HUGH DOUGALL,
BARITONE.
Teacher of Voice Building and Artistic Singing.
Studio: 815 Carnegie Hall, New York.
Phone—Circle 764.

HARRY ANDERTON,
CONCERT PIANIST—TEACHER
814 Carnegie Hall, New York.
Phone, 341 Circle.

MRS. WILLIS E. BACHELLER,
VOICE PLACEMENT AND REPERTOIRE
Studio: 180 Madison Avenue, New York.
Telephone, Murray Hill 699.

**EDMUND J. HELEN ETHEL
M Y E R,**
VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
703 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy.

MME. MORROW, F. N. C. M.,
American Voice Specialist. Teacher of Covent Garden Artists. Highest American and European Diplomas. Lost voices positively restored.
200 West 107th Street, New York.
Phone—3213 Academy.

MR. FRANCIS STUART,
TEACHER OF SINGING
Studio Address: Carnegie Hall, New York City.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING
Studio: 249 Lexington Avenue, New York.
Telephone, 4879 Murray Hill.

WILBUR A. LUYSER,
Specialist in Sight Singing (Solfeggio).
(Musical Director of Bapt. Temple Choir). Scientifically taught—Successfully put into practical use.
Large Public—Small Private Classes now forming. Individual Work at any time.
218 Madison Ave. Res. Phone, 428M Bedford

MISS EMMA THURSBY,
SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park
Phone, 3187 Gramercy, New York City

JOHN W. NICHOLS,
TENOR, VOCAL INSTRUCTION
Vocal Instructor at Vassar College (Mondays and Thursdays). Vocal Instructor at University of Vermont Summer Session.
Studios: 804 Carnegie Hall . New York City
Tel. River 7975

ALICE GARRIGUE MOTT,
ART OF SINGING
172 West 79th St., New York.
Telephone, 7993 Schuyler.

ESPERANZA GARRIGUE,
ART OF SINGING
337 West 85th St., New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City.

HERBERT WITHERSPOON,
VOCAL INSTRUCTION
Formerly Metropolitan Opera Company.
44 West 86th Street . . . New York

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslaw and Cecil Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,
"All Can Sing if They Know How to Breathe."
313 West 80th Street, New York City.
Phone, Schuyler 5284.

GIUSEPPE CAMPANARI,
BARITONE.
(Late of Metropolitan Opera Company)
will accept pupils.
668 West End Avenue, New York City.
Phone—Riverside 3469.

METROPOLIS COLLEGE OF MUSIC
S. SPIVAK
DIRECTOR
79 Avenue B, New York City.

WILLIAM THORNER,
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

BESSIE C. REDMOND,
ACCOMPANIST, COACH, INSTRUCTION
1743 Montgomery Ave. . . New York City
Tel. 6568W Tremont.

ELENA DE OLLOQUI,
PIANIST—INSTRUCTION
111 E. 6ad St., New York. Tel. 2285 Plaza

MINNA KAUFMANN,
Soprano—Vocal Instruction, Lehmann Method
Address, J. CARTALL, 601-602 Carnegie Hall.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
43 West 46th Street, New York City.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3, New York City

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION
Voice Developed—Style, Opera.
851-52 Carnegie Hall, New York.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN,
HARMONY
Organist and Director Summerfield M. E. Church Vestry Choir, Port Chester. With the MUSICAL COURIER, 437 Fifth Avenue; tel. 4292 Murray Hill.

CARL FIQUÉ PIANO
KATHERINE NOAK-FIQUE
DRAMATIC SOPRANO.
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts, Oratorios, Recitals and Musicals.
Pupils Received.
Studio . . . 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House
Bldg.), N. Y. Wednesdays and Saturdays.
All Mail to 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNER HILL,
(Jessie G. Fenner).
TEACHER OF SINGING
Metropolitan Opera House, 1425 Broadway.
New York. Phone, Bryant 1274.

DUDLEY BUCK,
TEACHER OF SINGING
so West 67th St. . . . New York
Phone, Columbus 8463.

MME. KATHRYN CARYLNA,
Teacher of voice in all its branches. Defects
of tone production eradicated.
French and Italian Lyric Diction.
257 West 86th Street . . . New York
Telephone, 5910 Schuyler.

HERBERT DITTLER,
VIOLINIST—INSTRUCTION
Residence Studio:
23 Lexington Avenue : : : New York
Telephone, Vanderbilt 7338.

DANIEL SULLIVAN,
TEACHER OF SINGING.
35 East Thirty-eighth Street, New York City.

LAURA E. MORRILL.
TEACHER OF SINGING
148 West 72nd Street.
Phone, 2118 Columbus. New York

ADELE LEWING,
PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio: 115 Hamilton Place.
Telephone, Audubon 960.
Downtown Studio . . . Steinway Hall

**THE NEW YORK INSTITUTE FOR
VIOLIN PLAYING, PIANO AND
VOICE CULTURE.** 230 E. 6ad St.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,
PIANIST, COMPOSER, TEACHER
251 West 20th Street, New York.
Phone, Riverside 366.

DANIEL VISANSKA, Violinist,
Nine years of successful teaching and concertizing
in Berlin. Will accept engagements
and a limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346.
(In Summit, N. J., Mondays and Thursdays.)

HATTIE CLAPPER MORRIS,
VOICE SPECIALIST
1730 Broadway, New York.
Telephone, 789 Circle.

BRUNO HUHN,
Singing lessons for beginners and advanced
pupils.
Song and Oratorio Repertoire.
228 West 58th Street, New York.

ELIZABETH TOPPING,
CONCERT PIANIST AND TEACHER
424 Central Park West, - - New York.
Tel. 4474 Academy.

DAISY NELLIS,
AMERICAN PIANIST
Concerts.
Address care Steinway & Sons, New York City
Steinway Piano Used.

Stanley GARDNER Pianist Teacher
1 Gladstone Avenue Westmount, Montreal

ALBERT CHAMBERLAND Concert Violinist 745 Sherbrooke Street, Montreal

BORIS DUNEV PIANIST PEDAGOGUE LECTURER
740 Sherbrooke St., Montreal, Can.

MINNIE TRACEY American Dramatic Soprano
Open for Concert and Recital Engagements.
Studio for Voice, Opera and Repertoire.
184 East McMillen Street, Cincinnati, Ohio.

LEEFSON-HILLE CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON, Pres. Philadelphia, Pa.

FRIDA ENGELHARDT Violinist
Address: 61 West 83rd Street, New York City
Telephone 2326 Schuyler

Louise St. John WESTERVELT SOPRANO
TEACHER OF VOICE
Columbia School of Music, 509 S. Wabash Ave., Chicago

MORTIMER WILSON Composer-Conductor
651 West 109th Street New York
Telephone Audubon 4440

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
337 West 85th Street - New York City

FAY FOSTER COMPOSER, Voice Instructor and Coach.
Assistant Teacher to Alexander Heinemann.
229 West 109th St., N. Y. Phone, Academy 1374

Carolyn WILLARD PIANIST
1625 KIMBALL BUILDING, CHICAGO

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

RALPH COX COMPOSER—Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, Room 40 New York

Prof. Thomas Giles
Director of Music
University of Utah, Salt Lake City, Utah

GRACE G. GARDNER formerly Milan, London, New York.
Artist Teacher
"Internationally Recognized as a Voice Builder,
Voice Repairer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Louise Lawrence and
many other successful singers. Studios 588 Odd Fellows
Temple, Cincinnati, Ohio.

HARRISON M. WILD Concert Organist
Studies: 1203 Kimball Building Chicago
INSTRUCTION
PIANO, ORGAN
Conductor—Apollo Musical Club, Mendelssohn Club

GEO. S. MADDEN Baritone
Baritone
A voice of strikingly good quality, well trained and efficiently managed.—N. Y. Sun.
CONCERT—RECITAL—ORATORIO
31 Decatur Street Brooklyn, N. Y.
Telephone 1640 R. Bedford

F. H. ROWE BARITONE
Specialist in Voice Production
BLAIR PIANIST
Accompanist Teacher
740 Sherbrooke St. West, MONTREAL, CAN.

PESCI OF MILAN
TEACHER OF ARTISTIC SINGING
111 West 72nd Street, New York

MUSICAL COURIER

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Address: Hotel Commodore, 42nd Street and Lexington Avenue, N. Y.
Mondays and Thursdays, Steinway Hall, N. Y.

MAE GRAVES ATKINS SOPRANO
Exclusive Management: MILLER, RESSEGUE & TUFTS
1525-27 Kimball Hall, Chicago

MINNETTE WARREN COMPOSER-PIANISTE
Warren Concert Bureau, Schiffman Bldg., St. Paul, Minn.

RAYMOND WILSON TENOR
Pianist Management: BROOKS & PARMENTER, 314 First Trust
& Deposit Bldg., Syracuse, N.Y.
Kuhn Piano

MARIE RUEMMELI Concert Pianist
2106 Lafayette Ave., St. Louis, Mo.

ELLIS CLARK HAMMANN PIANIST
1176 Chestnut Street, Philadelphia

Mrs. HALL McALLISTER TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON Concert Organist
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary,
412 Fifth Ave., New York.

SIBYL SAMMIS MacDERMID SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

ANNA E. GEORGE PIANIST—COMPOSER
TEACHING AT BUSH CONSERVATORY

Henry T. FLECK DEPT. OF MUSIC
Hunter College, N. Y. C.
Tel. 2443 Kimball

KARLETON HACKETT TEACHER OF SINGING
Kimball Hall, Chicago

JOHN M. HUGO COMPOSER-PIANIST
INSTRUCTION
Bridgeport, Conn.
Wednesdays at 125 East 37th St., New York
Telephone Murray Hill 951

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy.
VOICE CULTURE REPERTOIRE
430 West 57th St. Tel. 6641 Columbus, New York

MABEL COX-VAN GROVE Soprano
ISAAC VAN GROVE Coach Pianist Accompanist
JOINT RECITALS
630 Fine Arts Building Chicago, Ill.
Phone Wabash 8793

NEVADA VAN der VEER MEZZO CONTRALTO
MILLER TENOR
ORATORIO, CONCERT, RECITALS
INSTRUCTION
Hotel Wellington, Broadway and 15th St. Tel. 1606 Circle
HAENSEL & JONES, Aeolian Hall, New York

Mme. Hildegard Hoffmann Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
Mr. HENRY HOLDEN Recitals and Piano Instruction
STUDIO: Steinway Hall
Address: 144 East 15th Street, New York City

OLOGA CARRARA Soprano
Personal Representative: JOSEPH de'VALDOR
1 West 8th Street, New York

GEORGE REIMHERR

TENOR
Concerts - Recitals - Festivals
Address: 765 St. Nicholas Ave., New York
(Phone: Audubon 8538)

SITTIG TRIO

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED V. SITTIG, Teacher of Piano and Accompagnat
167 West 80th Street, New York
Phone Schuyler 6520

BETTY GRAY

Dramatic Soprano
OPEN FOR CONCERT ENGAGEMENTS
3 Lincoln Street Cambridge, Mass.

PAUL DUFault TENOR
Transcontinental Tour of Canada
St. Malo de Bagot, P. Q., Canada

HAZEL LUCILLE PECK

PIANISTE
Permanent Address: Suite 1107, First National
Bank Bldg., Pittsburgh, Pa.

ARTHUR DRAFT TENOR-ORATORIO
ARTHUR 484 Deming Place, Chicago

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS

ROSE LUTIGER GANNON CONTRALTO
624 Michigan Avenue Chicago, Ill.

BONCI
SAYS:
"In examining a student's voice and finding it at fault, I always suggest to him to consult MADAME VALERI. There is MADAME VALERI. no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."
351 West End Ave., entrance on 78th St.

R. SAYLOR ACCOMPANIST AND COACH
2331 Broadway, New York Tel. 4075 Schuyler

JOHN PRINDLE SCOTT SONG WRITER
564 WEST 113th STREET NEW YORK
Telephone 7639 Cathedral

EMILY CHURCH BENHAM CONCERT PIANIST
Management: Ella May Smith, 60 Jefferson Ave., Columbus, Ohio

REUBEN DAVIES AMERICAN PIANIST—TEACHER
Available for Concerts in the South, 1919-20
Director, Tronitz School of Piano Playing
DALLAS, TEXAS

J. FINNEGAN TENOR
Soloist St. Patrick's Cathedral, N. Y.
Concert Direction ERNEST BRIGGS
1400 Broadway, New York
Personal Address: 479 West 140th Street, New York

SERGEI KLIBANSKY VOCAL INSTRUCTOR
Studio: 212 W. 59th St., New York City, 5329 Circle

LESLEY MARTIN BEL CANTO
STUDIO: 1425 Broadway, New York.

SINGERS — Susanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutchison, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Umberto Sacchetti, Marion Weeks, and other singers in opera and church work.

NATIONAL OPERA CLUB OF AMERICA, Inc.
MME. KATHARINE EVANS VON KLENNER, President and Founder

Announces for Season 1919-1920, Commencing Sept. 10
Operatic Chorus—Director, ROMUALDO SAPIO

Operatic Repertory Class—Director, MILTON ABORN
Apply to President, 262, Eighth Avenue, for all information



Lazar S. SAMOILOFF

BARITONE
THE ART OF SINGING.
Indorsed by Chaliapin, Brogi, Sammareco, Russo, Didur, Sembach, Zerola, etc.
Studio: Carnegie Hall, New York City

MARIE

MORRISEY CONTRALTO
324 West 84th St. New York
Phone, 5420 Schuyler.



Georgiana MAC PHERSON PIANISTE
Laureate Paris Conservatoire. Accredited Student JOSEPPY
Pupils accepted 4006 Kenmore Ave., Chicago

H. RAWLINS BAKER PIANOFORTE INSTRUCTION
52 East 77th Street New York

Katharine HOFFMANN ACCCOMPANIST
Home Address: ST. PAUL.
S. WESLEY SEARS,
St. James Church,
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS INSTRUCTION

S. LJUNGKVIST TENOR
Royal Opera House, Stockholm
1544 Aeolian Hall, New York

ARTHUR M. BURTON BARITONE
Fine Arts Building Chicago

LAURIE MERRILL SOPRANO, 393 West End Avenue, New York
Phone 1830 Schuyler

Karl SCHNEIDER AND ASSISTANT
THE ART OF SINGING
REPERTOIRE, CONCERT, ORATORIO, OPERA
"The Lenox," Spruce and 13th Sts., Philadelphia, Pa.

MARIE TIFFANY Soprano, Metropolitan Opera Company
Management: Antonia Sawyer Aeolian Hall, New York

"THE DEVIL'S LOVE SONG"
BY

is successfully sung by Louis Graveure, Charles W. Clark and many others.
Hotel Flanders, 133 West 47th Street, New York
HALLETT GILBERTE Tel. 8570 Bryant

DR. NICHOLAS J. ELSHENHEIMER

Composer, Pianist and Artist Pedagogue
Cranberry Piano School, 639 Carnegie Hall, NEW YORK
Residence, 522 West 136th Street
Tel. Morningside 4860

ZENDT SOPRANO
500 KIMBALL HALL CHICAGO

OLD & NEW VIOLINS
BEST STRINGS
JOHN FRIEDRICH & BRO.
SEND FOR OUR CATALOGUES
279 FIFTH AVE. NEW YORK EST. 1883

BRADBURY

1854—NEW YORK—1919

F. G. SMITH, Inc., Manufacturers, 460 Fifth Avenue

Joseph Breil

Composer-Conductor

112 West 91st Street, New York Riverside 7524

VAHDAN OLcott-BICKFORD, Guitarist and Teacher. Artistic guitar or lute accompaniments for singers.

ZARH MYRON BICKFORD, Soloist and Teacher of all fretted instruments.

Studio: 616 West 116th Street, New York City

MARGOLIS VOICE CULTURE

24 West 40th Street, New York.

GRACE WHITE

Violinist, Composer
Syracuse University, New York
For Concerts address MRS. BABCOCK, Carnegie Hall, New York

GIACOMO BOURG

BARITONE AND TEACHER
118 West 77th Street, New York City

MARY DAVIS

MEZZO-CONTRALTO
DIRECTION: HARRISON MATHER
Suite 40, Metropolitan Opera House Building, New York City.

HAMILTON MORRIS

Soprano CONDUCTOR Teacher
17 Revere Place, Brooklyn, N. Y. Tel. 5835 Bedford

DILLING

HARPIST
Mrt. HAENSEL & JONES, Aeolian Hall, N. Y.
Studio: 315 W. 70th St., N. Y. Tel. 2919 Schuyler

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST
In Recitals of His Compositions and His Famous "Indian Music-Talk."
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

ELSA FISCHER

STRING QUARTET
Elsa Fischer, 1st Violin Lucia Neidhardt, Violin
Helen Reynolds, 2d Violin Carolyn Neidhardt, Cello
Address: 474 West 180th Street New York City

YON STUDIOS

S. CONSTANTINO } YON
PIETRO A. Directors.
Vocal, piano, organ and composition.
883 CARNEGIE HALL, NEW YORK
Telephone, 931 Circle.

Ovide Musin's Edition "Belgian School of Violin"
4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address
MUSIN'S VIRTUOSO SCHOOL
Tel. 8268 Schuyler, 51 W. 78th St., N. Y.
Private and Class Lessons given by OVIDE MUSIN in person. Also instruction by correspondence.

HENRY A. SCHROEDER

PIANIST AND TEACHER
Studios: 785 West End Avenue, New York
2809 West 29th Street, Brooklyn

CECIL BURLEIGH

Studio: 272 West 94th Street New York
Phone River 2166

G. CASELOTTI

VOICE CULTURE
Coaching in Opera and Concert
1625 Broadway, N. Y. (Metropolitan Opera House Bldg.)

L. ASCHENFELDER

Teacher of singing and supplementary subjects.
Studio: 118 West 79th Street New York

RUDOLPH REUTER

PIANIST
H 624 S. Michigan Avenue, Chicago
Mkt.: Haensel & Jones, Aeolian Hall, New York

His Music Masterpieces
and 2000 others
all 10¢ each

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But do you know that you can buy it for 10¢—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 10¢ you can select from a complete catalogue of 2,000 compositions such famous masterpieces as "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," and practically all the other standard classics.

Insist on Century Edition (Look for the name)

When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair-minded and broadminded. Remember, Century at 10¢ means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of 2,000 classical and standard compositions free on request.

Century Music Publishing Co.
238 West 40th St., New York City

CENTURY
Certified
EDITION
SHEET MUSIC

DETROIT INSTITUTE OF MUSICAL ART

"Strongest Faculty in the Middle West"
GUY BEVIER WILLIAMS, President

A school which offers every advantage incidental to a broad musical education. Fifty artist teachers. Highest standards. Artistic environment.

For Catalog address Business Manager,
1117-1119 Woodward Avenue, Detroit, Mich.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

A. B. Chase Piano Co.

Upright and Grand Pianos

AND

Reproducing Player Pianos

Offices: 9 East 45th Street - - - - - New York City

Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

THE WELTE-MIGNON COMPANY
GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue New York City

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

LONGY SCHOOL Musical Instruction
103 Hemansway Street, Boston, Mass.

MAUDE DOOLITTLE PIANIST AND COACH

536 W. 112th Street, N. Y. Telephone Cathedral 2391

Gordon Campbell
Pianist

J. WARREN ERB Conductor—Coach—Accompanist
STUDIO HALL : 220 Madison Avenue
New York Phone 427 Murray Hill

ARCHIBALD SESSIONS

CONCERT ORGANIST AND ACCOMPANIST
Studio: 537 W. 121st St., N. Y. Phone: 5129 Morningside
500 Carnegie Hall, Wednesday Afternoons

May STONE

SOPRANO Soloist Summer Tour Sonsa's Band
Studio: 9 East 59th Street. Telephone 7725 Lenox
Residence: 151 East 81st Street, New York

EASTLAKE DUO KEIRNAN

Exclusive Management: HARRIET MARTIN SNOW
84 East Van Buren Street, Chicago. Phone Wabash 8740

HAROLD GLEASON

CONCERT ORGANIST
Universal of Rochester, Institute of Musical Art, Rochester, N.Y.

MUSICAL COURIER

NEW YORK, THURSDAY,
November 12, 1919.

LONDON APPROVES OF NEW GRAINCER MARCH

Government Adopts Bill For Registration of Music Teachers—Large Audience Hears Busoni

London, October 24, 1919.—Busoni played last week in London to one of the most demonstrative audiences I ever saw and heard. Much of the fervor was due to patriotism, without a doubt and the hall was packed full with Italians who made the most of their great compatriot's pre-eminence as a pianist. Busoni, however, in selecting Bach's "Goldberg" variations and Beethoven's "Hammerklavier" sonata as his principal items cannot be accused of pandering to Italian tastes. I have heard Busoni, d'Albert, and Busoni play that same sonata for Hammerklavier without having its mysterious message revealed unto me and I am prepared to sell outright all my further interests in the long winded concern. Busoni was in a fierce mood and played the sonata as if Beethoven had been intensely angry most of the time. Even a deaf Beethoven could have heard Busoni had he been in Wigmore Hall last week. The great pianist, crowned now with a halo of gray, was able to hold the attention of his audience in spite of his dry program. Katharine Goodson and Moiselswitsch looked supremely happy and applauded like a paid clique.

Very Modernistic

But for uninteresting programs the pain thus far this season must be awarded to Ralph Lawton. There can be no question whatever about this artist's technical and mental equipment. Everything he played showed the scholarly musician with a bountiful supply of poetry. It is all the more pity therefore that he should have followed up Brahms' interminably long and unsweetened sonata in F minor with Ravel, Scriabin and Balakireff. An unrelated recital of Bach fugues is not more one-sidedly contrapuntal than this program was uniformly discordant. If this is the price of novelty for heaven's sake let us have the good old conventional Bach-Beethoven-Chopin-Liszt program. I for one am not so tired of bread and beef that I must make a meal of mustard, pepper, and Worcester sauce. Ralph Lawton must bear in mind that many of us in the audience are not so advanced in taste as he is. An artist of his ability could as easily interpret the present as soar into the future. His technic in the Brahms sonata was apparently flawless, but whether he played wrong notes or not in Ravel I cannot say. A few wrong concords here and there would sound better to me than the correctest discords in all their wealth of clash and jar. And yet I know that Mark Twain said practically the same thing about Wagner some fifty years ago. Presumably it is the fate of all old critics to be left behind by the more progressive composer.

Registration of Teachers

At the suggestion of Mrs. Larkorn, the well known vocal teacher, I went to a meeting in the concert hall of the Royal Academy of Music to learn the workings of the government's scheme for registering teachers of all kinds, musical or otherwise. No unregistered teacher is to be employed in any of the national schools and institutions but there is no law to prevent any teacher from teaching privately. It is supposed, however, that in a few years the general public will learn to ask for a registered teacher. Certain qualifications are necessary before the certificate of registration will be granted. So far as I could judge, the plan was excellent. The government official who lectured to the students was careful to explain that the council wanted to avoid all pedantry and red tape. The object of the act of parliament was to safeguard qualified teachers and prevent the public from being swindled by ignorant pretenders. This is not a society of music teachers forming a union and making rules, but an act of parliament for the benefit of all teachers in every profession and trade. I think it is an excellent law. I do not know whether such a law exists in the United States or not. A great deal of amusement was caused by the humor of Sir Alexander Mackenzie and Frederick Corder, two musicians who take their art very seriously but find considerable zest in the bright side of life. When the lecturer said that the council was disposed to grant registration to eminent musicians who had not prepared themselves for the government exam-

ination, Frederick Corder asked if one of the tests of genius would be the number of times the artist got his picture into the Daily Mail—a newspaper which, like the New York Evening Journal, enlivens its columns with indiscriminate pictures of statesmen, bathing girls, archbishops, boxers, dancers, doctors, musicians, criminals, brides, aviators, jockeys, and eloping actresses. After the lecture I had a short conversation with Sir Alexander who was serious enough when he spoke about the conditions in the world everywhere at the present time.

It Must Have Been "Petrushka"

On Monday evening of this week I visited the old Empire Theater in Leicester Square to see the Russian ballet. It is said that the ballet of last season at the Alhambra, on another side of the same square, was more attractive than the present season. I cannot say, as I was kicking my heels in the festive streets of New York last season. A very general favorite of the Alhambra season was Lopokova who ran off in the middle of it. Her absence from the Empire ballet is felt by those who understand the deaf mute language of arms and legs. The fact that absence of a silent dancer makes a difference to a show is evidence that the show is not primarily musical. The tone of the performance was set before the curtain rose by a cacophony of toots and trills from all the instruments tuning up. As is usual with that kind of tuning, the instruments were indifferently turned when the curtain rose. Still, as theater orchestras go, the Empire orchestra of eighty performers was decidedly good. Beside the symphony orchestra of London, however, this orchestra was rough and discordant. It was a contest between quantity and quality in which quantity was an easy victor. What the story was about I have not the remotest idea, as I did not reach the theater early enough to read the thick program album, and all the lights were turned out during the performance. Russian natives, I am told, are familiar with the nursery tales which furnish the ballet playwrights with materials. The humor is of the primitive and physical kind. Clowns and puppets punch each other in the stomach and wipe the floor with each others' faces. The music by Stravinsky was picturesque and pleasant and well worthy of a more delicate rendition in an abbreviated concert version by a symphony orchestra without the childish buffoonery of the stage. The conductor was a young Englishman, Adrian Boult, who held his forces admirably together and proved his ability to understand

(Continued on page 6)

THREE OBOE SCHOLARSHIPS

As briefly announced in an earlier number of the MUSICAL COURIER, Walter Damrosch has established, through the Institute of Musical Art of New York, three scholarships for the oboe, being moved to do so, as he pointed out in the letter accompanying his gift of the scholarships, on account of the fact that nearly all first class wind instrument players in this country are men of foreign birth or education, and, though new symphony orchestras are coming rapidly into existence in America, it is difficult to obtain enough first class players for those already in existence.

The three scholarships will be offered for the first time in October, 1920. They are for three years each. Mr. Damrosch will pay for the student's tuition at the Institute of Musical Art and also pay \$400 per year for the three years, towards their living expenses. Candidates must not be older than twenty-two, must have a fair knowledge of the oboe, and submit to a competitive examination. The judges are to be Frank Damrosch, Artur Bodanzky, the president of the New York Musical Union, and the professor of the oboe at the Institute of Musical Art.

STEINWAY LEFT MONEY TO FAMILY

The late Charles H. Steinway, president of Steinway & Sons, who died recently, left his entire estate estimated at more than \$5,000,000 to members of his family. He is survived by his wife, Marie A. Steinway; a son, Charles F. M. Steinway, and a daughter

Mrs. Bronson Bachelor, who are the principal beneficiaries. The will will be offered for probate as soon as William H. Steinway, the executor, who was in charge of the European branches of Steinway & Sons, returns from abroad.

OPERATIC NEWS FROM PARIS

French libretto writers are nothing if not up-to-date. One of the novelties announced for the Opera Comique this year is "In the Shadow of the Cathedral," booked by Maurice Lena and Henri Ferrare, after the novel by Ibanes, author of "The Hour Horsemen of the Apocalypse," by Georges Hué.

The first American composer to invade the precincts of the Paris Opera-Comique is Blair Fairchild, whose ballet "Dame Libelle," is among the novelties announced for the season that is just beginning.

The new Paris opera house, the Theatre Lyrique, was scheduled to open on October 27 with Massenet's "Cleopatre," its first presentation in the French capital. Mary Garden was cast for the title role, which, after her departure for America, will be played both by Yvonne Chazal and Maria Kousnetzova. Maurice Renaud was cast for Mark Antony. Among the artists who will appear as guests at the new opera are Marie Barrientos, Marthe Chenal, and the American soprano, Edith Mason. Novelty announced in the repertory of the Theatre Lyrique include "Tarass Bouba" (Marcel-Samuel Rousseau), "l'Ingenue" (Xavier Leroux), "l'Aube Rouge et Forfaiture" (Camille Erlanger), "le Roi Caudale" (Alfred Brunneau), and "Proteus" (Darius Milhaud).

STILL ANOTHER STRAUSS OPERA

Although the premiere of Richard Strauss' latest work for the stage, "The Woman Without A Shadow," has scarcely taken place at Vienna, there is already news of the beginning of his next opera. The book will be founded on a play by the medieval Spanish dramatist, Calderon, the title of which can be rendered best in English by Shakespeare's phrase: "All the world's a stage." The adaptation will be made for Strauss by Hugo von Hoffmansthal who debased the noble work of Sophocles in preparing "Elektra," for Strauss; who did not know enough to stop when he reached the end in writing the "Rosenkavalier," and who "improved" Molie's in the weak-kneed "Ariadne auf Naxos."

A MISTAKE IN NAMES

It was not a slip of the pen, but simply one of those unexplained slips of a cog in the writer's brain that made the MUSICAL COURIER state last week, under the picture of W. A. Clark, Jr., chief guarantor of the new Los Angeles Philharmonic Orchestra, that Adolf Tandler was the conductor of that organization. Mr. Tandler leads the Los Angeles Symphony Orchestra and the conductor of the new orchestra is Walter Henry Rothwell, whose brilliant success at the opening concert is described on another page of this issue.

TETRAZZINI'S FIRST CONCERT POSTPONED

Owing to the coal strike in England, the sailing of the S.S. Mauretania, scheduled for November 10, was postponed to November 18. Luisa Tetrazzini, who had arranged to travel on this boat, will in consequence, be unable to arrive in time to give her opening concert at the Hippodrome, scheduled for November 23. She attempted to obtain passage on some other boat in order to get here in time, but was unsuccessful. The date of the postponed concert will be announced very shortly.

NO GERMAN FOR NEWARK

The Arion Singing Society of Newark celebrated its sixtieth anniversary on November 13 and gave a concert at the Krueger Auditorium. There were several selections in German on the program, but at the request of acting Mayor Archibald they were not sung, as he feared that a riot might be caused. The audience, at the request of Major Lentz, who lost an arm in the Civil War, expressed itself as overwhelmingly in favor of hearing the German songs, but President Harmon ruled that for the sake of avoiding any cause of disturbance, the Mayor's request must be obeyed.

FARRAR'S THROAT OPERATED UPON

It is reported that Geraldine Farrar had a slight operation on her throat last summer and that she expects to be in better voice this season than she has been for sometime past.

Columbia Records



Charles Hackett, *American Tenor* *Newest Columbia Star*

Here is a real American tenor. His brilliant career has already put him in the front rank of Grand Opera singers. The Columbia Graphophone Company is gratified to announce that this New York Metropolitan Opera Company star has agreed to make records for Columbia exclusively. His first are:

| | | | |
|--|----------------------------|--|----------------------------|
| Il Barbiere di Siviglia —Ecco Ridente in Cielo (Lo, Smiling in the Eastern Sky) | 49604 12-inch \$1.50 | La Boheme —Che Gelida Manina (Your Tiny Hand is Frozen) | 49645 12-inch \$1.50 |
|--|----------------------------|--|----------------------------|

| | |
|--|----------------------------|
| L'Africaine —O Paradiso (O Paradise on Earth) | 49623 12-inch \$1.50 |
|--|----------------------------|

Ask any Columbia dealer to let you hear these wonderful records

COLUMBIA GRAPHOPHONE COMPANY, New York
London Factory: 102 Clerkenwell Road, E. C.

The MUSICAL NEWS IN BRIEF

On account of the present printers' strike, it has been found necessary to omit in this issue most of the articles of general interest which otherwise would have been published in full, and to condense the news into the following brief paragraphs. When the regular issues of the MUSICAL COURIER are resumed, details of many of the appended notices will be printed in their entirety.—EDITOR'S NOTE

Before starting on his transcontinental tour which includes a series of concerts on the Coast, Jacques Thibaud will give his annual New York recital at Carnegie Hall, Tuesday afternoon, December 16. The violinist has been fortunate in securing the artistic cooperation of Louis Grunberg.

Agnes Robinson, pupil of Mrs. Niessen-Stone, successfully appeared in opera many times last season. When the Italian-American Federation presented "Il Trovatore" and "Forza Del Destino" at the Academy of Music, Brooklyn, Miss Robinson was the Leonora in both operas. She has also achieved splendid results in the title role of Ponchielli's "Gioconda."

When Gladys Axman, of the Metropolitan Opera Company, sang on October 30 for the United Federation of Jewish Charities, she programmed three songs published by M. Witmark & Sons: "The Heart Call" and "Values" by Frederick W. Vanderpool and "Golden Crown" by Herman Gantvoort.

Luther Conradi was heard in a piano recital at the Baldwin School at Bryn Mawr, Pennsylvania, on Friday evening, October 17. His Liszt program included the sonata in B minor, "Au Bord d'une Source," two songs transcribed for piano — "Souhait d'une Jeune Fille," Chopin, and "Auf Flugel des Gesanges," Mendelssohn — valse impromptu in A flat, and "Benediction de Dieu dans la Solitude."

Following Magdeleine Brard's successful recital in Montreal, she played with the New York symphony Orchestra in Wilmington, Del., and in Harrisburg, Pa. Previous to the latter recital, Miss Brard was given an unusual reception by the school children of Harrisburg. Going immediately from that city to Syracuse, N.Y., she played in joint recital with Martinelli on November 3. The next morning she gave a recital before the Tuesday Musical Club of Rochester. From there she went to Three Rivers, Can., an engagement booked following her success in Montreal. After that there will be appearances at the Misses Spence School, Morris High School, New York, and then Roanoke, Va., in joint recital with Werrenrath; in Lancaster, Pa., with the New York Symphony Orchestra in Scranton, and on November 25 she dedicates a Steinway piano at Williams College, Williamstown, Mass. Miss Brard then goes to St. Louis and Kansas City for three engagements, later visiting Chattanooga, Anderson, S.C., Atlanta and Birmingham and other southern cities. She then returns to New York about Christmas time, playing in Providence, R.I., on December 23.

May Marshall Cobb was married on October 1 to Dr. Frank P. Righter, of Richmond, Va., in the Madison Avenue Presbyterian Church, New York. The singer will continue church and concert work in New York and elsewhere under the name of May Marshall.

Isolde Menges, violinist, by the end of this month will have played sixteen recitals in Illinois, Indiana and Ohio. Between now and the time that she will sail for England, where she is to play on February 5, Miss Menges will be heard twice in New York. Her Aeolian Hall recital is scheduled for the afternoon of December 31, and she will also appear at the Baltimore Musicals of January 9.

A telegram dated November 2 from Minneapolis tells of Harriet McConnell's success there as soloist with the Minneapolis Symphony Orchestra. It reads as follows: "Harriet McConnell had great success this afternoon. Five recalls after first aria and the same number after second. Everyone pleased."

Mrs. Frank Orlando Reddish has announced the marriage of her daughter Meta to Major Joseph Edward Rayne, R.E. of Surrey, England, on Saturday, October 4, at All Saints' Church, England.

Simon Buchhalter has informed the MUSICAL COURIER that he has changed his name to Buchroff, and that he is now located at 645 Madison avenue, New York.

Grace Kerns was one of the first singers sent overseas by the Y.M.C.A., and her singing was so much enjoyed that she cabled her managers, Haensel and Jones, to ask them to postpone her concert engagements of last season until the latter part of 1918-19. This was arranged and Miss Kerns was very busy from the time she arrived in port until the summer came. Now she is well launched upon another season, one that

from all indications will be particularly active. In addition, Miss Kerns is the soprano soloist of St. Bartholomew's Church, New York.

Through the interest and generosity of Walter Damrosch, many music lovers of New York City will have an opportunity to enjoy six symphony concerts in new centers of the city. This announcement is made by the Music League of the People's Institute, under whose auspices the programs are presented. The first two concerts November 15 and December 13, are being held at Public School 68, Hester and Essex streets. The next of the series, January 10 and February 7, are to be given at Stuyvesant High School, Fifteenth street and First avenue, and the remaining two at the High School of Commerce, 145 West Sixty-fifth street. Tickets are fifteen and twenty-five cents. Further information can be secured by writing to the People's Institute, 70 Fifth avenue.

Luisa Tetrazzini, at her first concert on November 23 at the New York Hippodrome, will sing the Mad Scene from Thomas' "Hamlet," a group of songs, and the variations from the "Carnival of Venice." Owing to her tremendous success throughout the British Isles, a farewell concert was arranged to take place at the conclusion of the diva's tour at the Royal Albert Hall, London, on November 6. Mrs. Tetrazzini, with her secretary, accompanist, and personal representative, was scheduled to sail from England on November 10 on the *Mauritania*. This will be her first visit to the United States in six years.

The Columbia University Orchestra, under the leadership of Herbert Dittler, will give two concerts during the season. A limited number of players who are not taking university courses are admitted into the organization. Mr. Dittler is a well known violinist of New York, and this year was made a regular member of the music faculty. In addition to his duties as conductor of the orchestra, Mr. Dittler will also give ensemble and violin lessons.

Samuel Ljungqvist, formerly leading tenor of the Royal Opera, Stockholm, Sweden, appeared in the Arion Grotto Temple, Chicago, on October 5 (afternoon and evening), in a Swedish opera entitled "Varmlaudingarna," when his artistic singing in the role of Erik won for him much sincere applause. Both performances drew crowded houses.

Joseph Pizzarello arrived home from France on the same ship that brought Bonci — the La France. Already Mr. Pizzarello's pupils have returned for lessons in his Italian method of singing.

The Orchestral Society of New York, Max Jacobs, conductor, announces that for its first subscription concert at Aeolian Hall, on Sunday afternoon, November 23, Mildred Dilling, harpist, will be the soloist.

Sasha Jacobinoff, violinist of Philadelphia, is now permanently located in New York.

Jean MacCormack, the Indianapolis contralto, is using John Prindle Scott's "The Like O'Him" on her concert programs this season.

Marsiali, a native born American, began his musical studies at an early age in New England. Later he went to Italy, where he studied with Vannucinni for five years. During this period he was appearing in concert and grand opera with unvarying success. While studying for opera, he was coached in the acting versions of various roles by the elder Salvini, who, at the conclusion of a certain "Othello" production wherein Marsiali appeared as the Moor, said, "My boy, you made the most of every line and every move. You are indeed a splendid artist." The versatility of Marsiali is said to be remarkable, for his success in recital is in every respect equal to his triumph in opera. The exacting work, foresight, musicianship and quality of voice, as well as the arousing of enthusiasm in platform appearances, all seem to be instinctive traits with him, while his fine understanding of human nature is a factor that rebounds to his advantage from initial bow to final recall.

Winifred Byrd's forthcoming tour includes piano recitals in all the largest cities in California, Washington, Oregon, Utah, Colorado, Texas, etc.

That Katharine Goodson's list of dates in England will keep her very busy to the time of her sailing for America is clear from the following list just received of her remaining engagements in November and December in the principal English provincial towns: Halifax, Hull, Birmingham, Oxford, Glasgow, Edinburgh, Newcastle, Sunderland, Middlesboro, Leeds, Leicester, Nottingham, Cardiff, Bristol, Preston and Reigate. On December 15, three days after her last concert, Miss Goodson will sail with her husband,

Arthur Hinton, on the "Adriatic" from Southampton for New York. Her season here will commence on January 1, the first recital in Aeolian Hall taking place on Thursday evening, January 8.

Carl Beutel, director of the Wesleyan Conservatory of Music of Lincoln, Neb., has also taken charge of the classes in harmony at the University of Nebraska.

Galli-Curci will sing for the Rubinstein Club (Mrs. William Rogers Chapman, president) on Thursday, November 20, in the grand ball room of the Waldorf-Astoria. This will be the prima donna's only complete club recital in the ball room of the Waldorf. The Rubinstein Club promises unusual attractions throughout the season, among which will be a watch night festival at the Waldorf on New Year's Eve, and a dinner, musical and dance on December 31. On Saturday afternoon, November 15, over 125 new members will be welcomed into the organization.

Vladimir Dubinsky, cellist, will appear three times this season at Chaliot's Hall, New York.

Nina Tarasova, a Samoiloff artist, is booked for forty recitals during 1919-20.

The Fleck brothers have gone into the managerial business. Paul Reinherr is one of their leading artists.

Edwin Hughes, American pianist, who gave a recital on November 4 at Aeolian Hall, will appear with the Philharmonic Orchestra on Friday afternoon, December 5, at Carnegie Hall. He is also going to play with the same orchestra, under Stravinsky's direction, at a charity concert at the Waldorf-Astoria Hotel on the afternoon of November 25, when he will be heard in the Saint-Saëns concerto.

Anna Fitzsimons was the soloist at the recent Detroit Symphony Orchestra concerts in that city and scored one of the biggest hits of her very brilliant career. She received a veritable ovation, according to press accounts, and the critics joined their enthusiastic pen tributes to "the plaudits which overwhelmed the beautiful singer after the finish of her performance," as one description has it. Miss Fitzsimons is engaged on a concert tour of extensive duration and everywhere is meeting with impressive receptions.

Sasha Votichenko appeared before the Matinee Musical Club of Philadelphia on Tuesday, November 4, in the ball room of the Bellevue-Stratford, and presented a program of Russian music on the tympanon, of which instrument he is the only exponent. His numbers included Old Russian music and selections from his own compositions given in costume and with Russian settings. Albert G. Janpolaski, baritone, sang a number of characteristic Russian folk songs, some of which date from the time of Peter the Great. Louise de Gai closed the program with a quaint Russian character dance.

These days May Peterson is constantly on the jump. On November 6, she gave a joint recital in Newport News, Va., with Louis Graveur, the baritone, and on November 8 she was one of the artists who appeared in New York at the concert of the St. Erik Society, Dr. Johannes Hoving, president. Immediately after that concert Miss Peterson left the city to sing on the following Monday in Indiana, Pa. Concerts followed in Grinnell, Ia., on the 14th, and in Oshkosh, Wis., on the 25th.

The Elshuoco Trio will give its first concert of the season in Aeolian Hall on the evening of December 6.

Percy Grainger has just returned from a tour as soloist with the Philharmonic Society of New York, Josef Stravinsky, conductor, appearing in Newark, N.J.; Bridgeport, Conn.; New Haven, Conn.; Worcester, Mass.; Springfield, Mass., and Providence, R.I. His success was so pronounced that despite his playing of a piano concerto, he was obliged to give two encores at each performance.

Frieda Hempel gave a delightful recital at the Academy of Music, Philadelphia, Pa., on November 6. The Philadelphia Public Ledger of November 7 made the comment that the concert was of just the right length and every one of its offerings had its instant and effectual appeal.

Philadelphia's University Symphony Orchestra was heard in the first concert of the season at Witherspoon Hall on the evening of November 6. Albert H. Hoxie, director of the organization, presented an interesting program of selections ranging from the modern Russian school to Puccini and Victor Herbert. Emily Stokes, the soloist, gave splendid renditions of her various numbers.

The Philharmonic Society (Philadelphia) has announced a series of six Sunday evening concerts, five at the Shubert Theater and one at the Metropolitan Opera House. The conductors chosen are Josef A. Pasternack and Henry Gordon Thunderer. The Philadelphia Orchestra is co-operating with the Philharmonic Society in these concerts.

What prominent Artists say about "IN THE AFTERGLOW"



Gentlemen:

"In the Afterglow" by Frank H. Grey is, to my way of thinking, his most effective song. It is a song that ought to appeal to every type of audience and I predict that it will become immensely popular. I will sing it on my program this season.

Yours truly,
PAUL ALTHOUSE.



Gentlemen:

I have just received copies of "In the Afterglow" and feel impelled to write you a line regarding this splendid song.

It is most effective as a recital song and is suitable on any program on account of its popular appeal.

It is, in my opinion, the best song Mr. Grey has written. Cordially yours,

MAY E. PETERSON.



Gentlemen:

I am delighted with Mr. Grey's "Afterglow." I believe it is even greater song than his splendid "Think Love of Me" and I intend using it this season. It has a beautiful melodic flow and is full of appeal.

Sincerely yours,
JOHN BARNES WELLS.



Dear Sirs:

Thank you so much for Mr. Grey's new song, "In the Afterglow."

I have already sung it several times at informal affairs and always with success. It has all the elements for popularity, melody and sentiment and a pretty rhythm.

Very cordially yours,
VERA CURTIS.

IN THE AFTERGLOW

Words by
J. WILL CALLAHAN

Music by
FRANK H. GREY

Refrain
Neither slowly

Once, dear, we stood in the afterglow, In the heat of the twi-light hour.

Red were your cheeks in the afterglow, Like the blush of a crimson flower.

Is, that was back in the long ago, And our ways now are far.

Yet for me there'll be always the afterglow. That alone.

moment left in my heart, moment left in my heart.

Copyright, 1919, by Hinds, Hayden & Eldredge Inc.
International Copyright Secured



Dear Sirs:

Permit me to acknowledge receipt of "In the Afterglow." Frank H. Grey has a wonderful melodic gift. His "Think Love of Me," which I am singing, shows this, but in this latest song, "In the Afterglow," he has achieved the most wonderful bit of melodic writing that has recently come to my attention.

I like the words, too, and the sentiment is admirably expressed.

Cordially yours,
BARBARA MAUREL.



Gentlemen:

"In the Afterglow" I find a corking song that is likely to go big.

I have it already programmed for two concerts.

Yours,
EARLE TUCKERMAN.



Dear Sirs:

Thank you kindly for sending me the copy of Grey's "In the Afterglow." This is an excellent ballad and I will be happy to use it on my programs.

Sincerely,
GEORGE REINHERR.



Dear Sirs:

Mr. Grey's best song, "In the Afterglow," has just been received and I will take pleasure in singing it. It is very lovely and has a decided appeal because of its beautiful words and haunting melody.

Sincerely yours,
OLIVE KLINE.



Dear Sirs:

I like Mr. Grey's new song, "In the Afterglow." It is a beautiful composition and the melody is of haunting loveliness. It will be a pleasure to program it and I feel sure it will be popular in a few months.

With best wishes,
Sincerely yours,
YVONNE DE TREVILLE.



Gentlemen.

I am in receipt of your recently published song, "In the Afterglow," and expect to sing it on my programs this season.

This is an excellent song on account of its popular appeal and its effectiveness for the records, and I expect to record it in the near future.

Thanking you for the copies, I am

Sincerely yours,
PAUL REIMERS.



Gentlemen:

Mr. Reddick has shown me copies of "In the Afterglow," recently published by you, and I like it so well that I shall use it this season. Mr. Grey has written a song which surpasses all his others in appeal and effectiveness and it will certainly be tremendously popular.

Yours truly,
EMMA ROBERTS.



Dear Mr. Roach:

It will undoubtedly interest you to know that "In the Afterglow" is one of the most popular songs on my present program. Audiences everywhere receive it with greatest enthusiasm, and I believe that Mr. Grey has eclipsed all of his other compositions in this one. It will without question become one of the big hits of the season for people are whistling it in every town where I have presented it. This is the greatest compliment that can be paid any song.

With most sincere congratulations, I am

Cordially yours,
MARIE MORRISEY.

HINDS, HAYDEN & ELDREDGE, Inc., Publishers, 11 Union Square West, New York City

Concert Management

ARTHUR JUDSON

1317 Pennsylvania Building
PHILADELPHIA

VICTOR RECORDS

TOUR JANUARY TO MAY, 1920

ALF. CORTOT THE MOST DISTINGUISHED FRENCH PIANIST

STEINWAY PIANO

DUO ART RECORDS

KANDERS **Soprano**
HELENE JEANNETTE DURNO

Personal Direction of J. HAYDEN-CLARENDON, Address: Savoy Hotel, Strand, London, W. C. England

Eminent Pianist
Address: DURNO PIANO STUDIOS
507-8 Lyon and Healy Building

Chicago

1914—ROYAL OPERA HOUSE, BRUSSELS

1915-16—ROYAL OPERA HOUSE, DRESDEN

1917-18—METROPOLITAN OPERA, NEW YORK

New York Address: 92 Riverside Drive

NEW YORK CONCERTS

In the following columns are published the concert reports which it was necessary to omit in the last issue of the MUSICAL COURIER owing to lack of space. Reviews of other concerts not printed here will be published in the following issue. — EDITOR'S NOTE

OCTOBER 20

Rudolph Ganz, Pianist

The heartiness with which an audience that filled Aeolian Hall on Monday afternoon, October 20, greeted Rudolph Ganz could have left no doubt in his mind of the appreciation for himself and his art which exists in America. For his first New York recital of the present season, he had chosen quite an unshakened program, beginning with Liszt's variations on a Bach motive, which, with the demands they make both upon musicianship and technical ability, served excellently to demonstrate that the Swiss pianist had returned at the top of form.

The second group was made up of three Schubert impromptus, the A flat major, G flat major and F minor. These, too, are seldom heard in recital, but Mr. Ganz's illuminative revelation of their charm and effectiveness justified his choice, and made one wonder why they are not played oftener — perhaps just because it takes an artist like Ganz to bring out all their possibilities. After this came the Schumann F sharp minor sonata. This is one of the endurance tests of piano literature — endurance both for the artist and his hearers — and even the splendid art of Mr. Ganz did not suffice to conceal its wearisome length. Its interpretation called forth all his powers as a musician and he was particularly happy in the results achieved, the scherzo and intermezzo being one of the brightest bits of the afternoon.

Contrasted with Schumann, there followed nine of the later Debussy preludes. Few of them represent the composer's best work, but in such poems as "Foot Steps on the Snow" and the "La Fille Aux Cheveux de Lin," Mr. Ganz achieved ideally beautiful interpretations, and the nuances of his art, especially the clever use of the pedal, did much to conceal the poverty of Debussy's invention which is shown in many of the others. To end with he played the two St. François pieces of Liszt, bringing out to the full their effective pianistic qualities, and won deserved recalls. All in all, it was a most satisfactory recital, interpreted throughout with masterly style and more than ample technical resource. The audience did not fail to recognize the unusual quality of what it heard and there was demonstrative applause throughout the afternoon.

Vahrah Hanbury, Soprano

Vahrah Hanbury, soprano, appeared in her second Aeolian Hall recital on Monday evening October 20. There was a capacity house on hand to greet the singer and many were turned away owing to lack of room. "Just right" — as some in the audience described Miss Hanbury's appearance, she put those present in a pleasant frame of mind, even before she had sung a note. Since her debut last year, Miss Hanbury has made great strides. While she showed some evidence of nervousness, nevertheless she has gained considerable poise and command of her voice of a naturally beautiful quality. She is aided in her interpretations by keen intellect and sound musicianship. For the most part, she sings with ease and freedom and is sufficiently dramatic when the occasion requires.

Her first group consisted of the following: "Come Again, Sweet Love," Dowland; "On the Banks of Allan Water," Lady O.S.; "Come Lassies and Lads," Old English; "Turn Ye to Me," arranged by Malcolm Larson, and "Cherry Ripe," Horn. The second was a cycle of four sea lyrics by Campbell-Tipton; "The Cock Shall Crow," Carpenter, and "Marriage Morning," Sullivan. The third was a collection of five French songs, which were especially well received. These included "Vieille Chanson Espagnole," Aubert; "La Mort des Oiseaux," Pesse; "Le Reve," Griek; "Colombine," Poldowski, and "Hantise d'Amour," Szule. Several lovely numbers comprised the last group, among them "The Idiot," Bassetti, which had to be repeated. Then there were "The Shepherdess," Horner; "River Dream," Goring Thomas, and two songs from the Chinese, by Bartók. During the evening several encores were demanded and given. John Doane made an excellent accompanist.

OCTOBER 21

Cecil Fanning, Baritone

Cecil Fanning, a baritone, whose concert appearances have pleased western audiences for a number of years, repeated his success when he was heard at Aeolian Hall on Tuesday evening, October 21. Mr. Fanning uses his voice with decided taste and discretion, and at times makes considerable demand upon it with satisfying ef-

fect. Following two groups of French songs by Grettry, Monsigny, Mehul, Duparc, Bamberger, Debussy, came the ballad, "Archibald Douglas," by Loewe, the fine dramatic values of which were well brought out by the singer.

The remainder of the program was made up of modern American songs, Mr. Fanning having written the poems for four of them — "The Doe-Skin Blanket," Cadman; "I," Mrs. H.H.A. Beach; "Then Speak," Vanderpool, and "To You I Send My Heart," O'Hara. A repetition of "Then Speak," a song of much power and beauty, was instantly called for in appreciative applause, and the charming Hara number brought the "Kerry Dance," refreshingly sung, and the favorite Penn song, "Smilin' Through," as encores. "Gesu Bambino," by Yon; "The Time for Making Songs has Come" (written for Mr. Fanning), James H. Rogers; "The Last Leaf," Homer, and "March Call" (written for Mr. Fanning), De Leone, comprised the final group. There were numerous recalls at the close of the long program, attesting to the fact that Mr. Fanning has won a lasting place in the favor of New York concert goers.

OCTOBER 22

Globe Concert

Mildred Dilling, harpist; Hunter Welsh, pianist; Viola Robertson, contralto, and William Gustafson, Jr., bass, were the artists who appeared at the Globe concert on Wednesday evening, October 22. As usual there was a large audience in attendance and the program seemed to meet with its hearty approval, especially Miss Dilling's contribution. The young American is indeed an artist in every sense of the word. In her interpretations she disclosed excellent technic and brilliancy. In fact, the audience waxed so enthusiastic over her that a woman sitting next to the writer exclaimed after her first number — "Le Source," Zabel — "Isn't she wonderful?" And she was! Her numbers included "Le bon petit roi d'yvetot," arranged by Grandjany; a merry old French tune; Hasselman's "March Militaire;" "Danse Orientale," Harriet Cady, and impromptu caprice, Pierre.

Mr. Welsh, who is an old friend of the Globe audiences, was heard in the Beethoven sonata, op. 10, No. 3, and a group of shorter pieces by Brahms, Sgambati, Schubert-Liszt and Paderewski. He was given a warm reception and his playing made another fine impression.

Miss Robertson did not seem to be in the best of vocal condition when she started out with her big aria, "Voce de Donna," from "Giocconde." She sang off pitch and forced in the upper tones. In her group of songs she appeared to better advantage.

William Gustafson, Jr., who possesses a voice of sonorous beauty, greatly pleased his hearers. He sings with style and his diction is particularly clear. Accompanied by Mary Capewell, he was heard in "Di Sposo, di padre," from "Salvator Rosa," Gnomes, and in songs by Mendelssohn and Haile, as well as in an Old English and several Swedish folk songs. The duet from "La Gioconda," sung by Miss Robertson and Mr. Gustafson, closed the program.

Hans Hess, Cellist

Hans Hess, widely known throughout the Middle West, gave a cello recital on Wednesday afternoon, October 22, in Aeolian Hall, scoring a decided success, his playing being admired in every number. Tonal beauty, facile technic, and musicianship were strong characteristics of his performance. His program contained a sonata, Marcello; "Variations Symphoniques," Boellman; "Kol Nidrei," Bruch; rondo, Boccherini; adagietto, Loomis; "French Village Song," Popper, and Lalo's concerto in D minor. Mr. Hess was heartily applauded and recalled many times, responding with two added numbers: "Orientale, Cui," and "Traumerei," Schumann. Jum Rosine accompanied artistically.

OCTOBER 23

New Symphony Orchestra-Jacques Thibaud, Soloist

As far as one could judge, every seat in Carnegie Hall was occupied on Thursday evening, October 23, for the second concert in the New Symphony Orchestra series, with the exception of one box, the occupants of which had evidently been discouraged by the wetness of a bad easterly storm. Mr. Bodanzky played his program without a symphony, its usual place being taken by the Brahms concerto for violin, a magnificent symphonic work in itself, with Jacques Thibaud as soloist.

The proceedings opened with Mendelssohn's "Guy Blas" overture, to which even the extreme precision and incision of the Bodanzky interpretation could not lend a semblance of real emotional life. Then came Debussy's "Iberia" the second of the "Images." Lawrence Gilman, who does program notes for the Bodanzky organization, says that "Iberia" is almost the last of Debussy's works that truly represents him, a dictum with which the present writer cannot at

all agree. Technically, as far as expert handling of the instruments goes, and as concerns originality of polyphonic voice leading, it is the equal of anything this composer did for orchestra, but the themes are exceedingly short breathed and most of them quite uninteresting in themselves. After three hearings the composition is not growing in interest, and the impression of its sterility and lack of vitality has been only increased. It is an extremely difficult score and a test for any orchestra, let alone one that has been organized such a short time as the New Symphony; nor do we believe that Mr. Bodanzky is particularly sympathetic to this delicate and illusive style of music. It was played well, remarkably well in fact, but there was very little of that peculiar atmosphere which the works of the French master absolutely demand.

Concluding orchestral numbers were Berlioz' scherzo, "Queen Mab," and the Rakoczy march from the "Damnation of Faust" music. The scherzo was the best bit of orchestral work of the evening. It was splendidly done. String and wood did their best playing in etching its delicacies cleanly, while the horns — by no means impeccable throughout the rest of the evening — deserved a special word for excellent playing in the very difficult passages. The Rakoczy march was decidedly noisy, and that is exactly what the Rakoczy march should be.

Mr. Thibaud, greeted with great enthusiasm, did justice to the exquisite beauties of the first movement of the Brahms concerto, one of the finest compositions that came from the pen of the master. The French artist approached the Viennese master with a splendid sympathy and an intellectual grasp of the depth and inner meaning of the music, thoroughly reflecting them in his interpretations. The second movement was also finely done, the clean pure tone always characteristic of Thibaud being especially noticeable in the arabesques of this section. If the final movement did not have the brilliance which it sometimes has, it was due not to any lack of effort on the part of Mr. Thibaud, but to the fact that the strings simply would not sound brilliant in the misty, moist atmosphere of the evening.

Aubrey Yates, Tenor

Aubrey Yates, appeared in a song recital at Aeolian Hall on Thursday evening, October 23, in a program of French, Italian and English songs. The young singer possesses a pleasing tenor voice which he uses discreetly. Bryesson Trebarne gave excellent support at the piano.

Helen Jeffrey, Violinist

Helen Jeffrey, a young American violinist who has been trained in her native country, gave a recital at Aeolian Hall on Thursday afternoon, October 23. A large audience was in attendance and warmly received the artist. She has been carefully schooled, is the possessor of a sound technic and a musicianship that makes her work all the more notable. She displayed considerable poise, and her interpretations were varied in color. In short, Miss Jeffrey is a violinist well worth hearing. The program included the Bach sonata, No. 3, in E major, numbers by Lalo, Chausson, etc. Francis Moore furnished admirable accompaniments.

OCTOBER 24

Lester Donahue, Pianist

A large and responsive audience greeted Lester Donahue, pianist, at Aeolian Hall on Friday afternoon, October 24, where he was heard again after quite an absence from New York. Mr. Donahue selected the following program: prelude and fugue in D major, Bach-Busoni; sonata in B minor, Chopin; "Poissons d'or," "La Soiree dans Grenade," valse "La Plus que Lente," and "Minstrels," Debussy; polka, Rachmaninoff; "Au Jardin," and "Islamey," Balakireff. It is not necessary to say that the pianist interested his hearers; his clean-cut style was much in evidence and there was also opportunity for the display of his fine technic and colorful interpretations. Except in one instance where Mr. Donahue suffered from a lapse of memory, his playing merited the warm applause that was his after each group.

Cecil Burleigh, Violinist

Cecil Burleigh gave a recital in Aeolian Hall on Friday evening, October 24, which was attended by a representative audience largely consisting of professional and amateur violinists. Mr. Burleigh, who enjoys an international reputation as an American composer, was heard at this concert in the dual capacity of composer and violinist. Although he appeared as violin soloist at a special concert given at Columbia University in the early spring, this may nevertheless be considered Mr. Burleigh's debut before a metropolitan audience. He possesses all the attributes which tend to place him among the foremost of his profession: technic, reliable intonation, a big, broad and resonant tone, and above all, musicianship.

In the opening number, Handel's sonata in D major, in which Francis Moore assisted at the piano, Mr. Burleigh's musicianly performance created a deep impression upon the musical audience. His rendition of Bach's air on the G

M. E. SODER-HUECK

THE EMINENT VOICE TRAINER AND COACH.

Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

FALL TERMS FOR TEACHERS, ARTISTS AND STUDENTS COMMENCE SEPTEMBER 22. WRITE FOR BOOKLET.

Metropolitan Opera House Studios 1425 Broadway, New York

**RODA MARZIO**Dramatic Soprano
(Pupil of Maestro Buzzi-Peccia,
teacher of Alma Gluck, Sophie
Braslaw and Cecil Arden)"Her debut as Santuzza a triumph." — *Il Progresso*, N. Y.
"A voice of natural beauty." — *Brooklyn Eagle*.
Management, PAUL CREMONESI
140 East 22nd Street — New York City**LOUIS STILLMAN**

TEACHER OF PIANO LITERATURE

Studio: 148 West 72nd Street — New York
Phone 6156 Columbus**PARADISO**CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
(formerly of Milano, Italy)

A. Studios: 807-808 Carnegie Hall, New York Telephone, Circle 1350

WILBUR A. LUYSER

SIGHT SINGING

Galina—Paris—Cheve (French Method)
Private classes now forming. Individual instruction at any time.

218 Madison Ave., Cor. 36th St., New York

Residence Phone 423M Bedford
Illustrated Lecture Lessons.

Card and Circular by Request

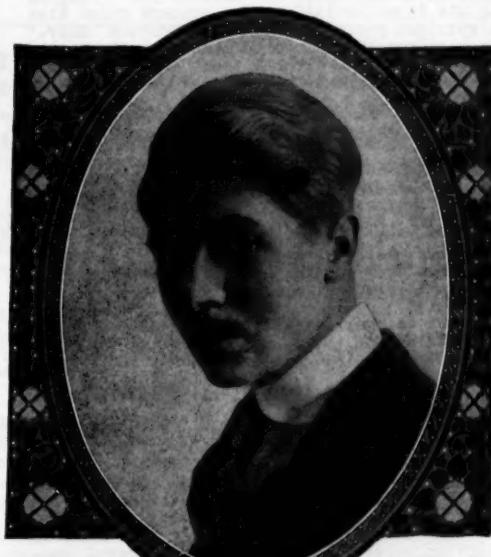
Chalmers Clifton

Conductor Composer

1 WEST 67th STREET — NEW YORK CITY

HOWARD BARLOWConductorComposition in
all forms :: ::170 West 77th Street, New York City
Telephone, Schuyler 6246

WILLIAM A. C.
ZERFFI
TEACHER OF SINGING
VOICE PRODUCTION
WITHOUT
INTERFERENCE
THE LOGICAL SOLUTION FOR VOCAL PROBLEMS
STUDIO: 418 CENTRAL PARK WEST — NEW YORK
Telephone Riverside 4164

THEODORA STURKOW-RYDER614 Cable Bldg.
4715 Lake Park Ave.
CHICAGONew York Representative,
E. A. BERGEN,
Hotel Albermarle, 85th Street.

KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS
Used and Endorsed by Musical
Artists Everywhere, Including
Julius Koehl
The Eminent Pianist

LENA DORIA DEVINETEACHER OF SINGING
Metropolitan Opera House, 1425 Broadway
Teacher of LOUISE STALLINGS, Boston Opera Singers, Chautauque Tour

GEORGE E. SHEA
Teacher of Voice
and Operatic Acting.
545 West 11th Street, New York
Telephone Cathedral 6149

EDYTH JENNINGS
SOPRANO
CONCERTS — CHURCH — OPERA
773 Jefferson Ave., Brooklyn, N. Y. Telephone 1844 Bushwick

RAYMOND ALLAN The American Tenor
Concert—Oratorio
Direction, KINGSBURY FOSTER
25 West 42d St., New York

EDNA THOMAS
MEZZO
American Concert Tour 1919-20

Address, 53 Washington Square, New York City.

RALPH ERROLLE
Lyric Tenor
San Carlo Opera Co. Chicago Opera Association
on tour with the Chicago Opera Sextette
Now Booking
For dates, address JULES DAIBER (Exclusive Mgt.)
Acolian Hall, N. Y. Mason & Hamlin Pianos

JULIA CLAUSSEN
Mezzo-Soprano
METROPOLITAN OPERA COMPANY
Under Exclusive Management of
Haensel & Jones, Acolian Hall, New York

PAUL STASSEVITSCH
VIOLINIST
(of Petrograd)Will take a very limited number of pupils at his
New York Studio, 980 Madison Avenue

(M. Stassévitsch, well known in Russia and Scandinavia as a concert violinist, was a former pupil of Prof. Leopold Auer with Heifetz and Seidl, and while in Petrograd, assisted a great many of the American pupils of Prof. Auer in the work which prepared them for lessons with the distinguished master.)

MANA-ZUGGA
AND HER CONCERT
COMPANY
"An Evening of Melody"



TOUR NOW BOOKING

Management: JULES DAIBER, Aeolian Hall, New York

GALLI-CURCI SOPRANOHOMER SAMUELS, Accompanist
MANUEL BERENGUER, FlutistManagement: CHAS. L. WAGNER; D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York CitySteinway
Piano

Permanent Personal Address: Congress Hotel, Chicago, Ill.

LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1919-20

Haensel & Jones, Aeolian Hall, New York
KNABE PIANO USEDHome Address:
626 South Alexandria Ave.
Los Angeles, Cal.

NEW YORK CONCERTS

(Continued from page 10)

string and bourree strengthened this and elicited spontaneous applause. The other program numbers were exclusively compositions by the concert giver and comprised his concerto, No. 2; "Old Bruin," "Hallows'en," "Coloring," "Autumn," "At the Brookside," "The Huskers," "Hills" and "The North Wind" (concert étude). Three of these pieces were redemande. The concerto, which was recently performed both in this city and at the Lockport, N.Y., Festival, and which was thoroughly reviewed in a previous issue of the MUSICAL COURIER, won admiration. Mr. Burleigh played this beautiful work with dignity and feeling. The group of eight small numbers was also enthusiastically received. Rarely has an artist received a more hearty greeting at a New York debut than was accorded Mr. Burleigh.

Grace Castagnetta, Child Pianist

An event of unusual interest took place in Carnegie Chamber Music Hall on Friday evening, October 24, when a child of nine years rendered a program of master compositions of piano literature. Grace Castagnetta, although attending public school, finds time to practice on the piano about two hours daily.

As Mr. Granberry pointed out in a few introductory remarks, "Grace was more than fortunate to have been accepted as a pupil at the age of nearly seven years by no less an authority than Dr. Elsenheimer, who has provided her with a firm foundation, technically and musically, and is now giving her a thorough training along the lines of the great classics. This thorough training was demonstrated in the two part inventions of Bach, Mozart's fantasia in D minor, and the sonata in G minor, op. 49, No. 1, by Beethoven. Other numbers on the program were four pieces from Schumann's "Album for the Young," op. 68; Chopin's nocturne in E flat major; Grieg's mazurka from op. 12, and two pieces by MacDowell, all of which were rendered with an astonishing degree of finish and musicianship. The entire program was played entirely from memory.

OCTOBER 25

Singing Society Svea

Ole Windingstad conducted the Scandinavian singing society, Svea, at a well attended concert held in Aeolian Hall, October 25, this being its twenty-fifth anniversary. Fairly good singing was done by the men. A string orchestra of two dozen members played works by Grieg and others, and Greta Torpadie, soprano, sang two groups of Scandinavian songs. In these she was very successful, singing encores following each appearance and receiving a gorgeous wreath of flowers. Joel Mossberg, a Chicago baritone, is a pleasant singer, and he too won applause. Harold Spencer was the accompanist.

Jascha Heifetz, Violinist

Suave, fluent, finished, appealing, delightful was the playing of Heifetz at his first New York recital this season on October 25, and a vast Carnegie Hall audience testified by its vociferous and climaxed applause how the young artist has endeared himself to the public of this city. His marvelous technic, polished phrasing, and beautiful tone are as much in evidence as ever. He is a phenomenal violinist. He played the Cesar Franck sonata, Bruch's "Scotch" fantasia, and some shorter pieces including especially interesting works by Godowsky and Cecil Burleigh.

OCTOBER 26

Ralph Leopold, Pianist

Ralph Leopold gave his debut recital in Aeolian Hall on Sunday afternoon, October 26.

The pianist made an excellent impression, disclosing thorough musicianship, a well developed technic, and a fine sense of color and interpretation. His program contained the toccata and fugue in D minor (Bach-Tausig), Variations Serienses (Mendelssohn), four preludes, op. 11 (Dohnanyi), Poeme (Mana-Zucca), "Orientals" (Amani), Debussy's ballade and dance, two numbers by Cyril Scott - "The Garden of Soul Sympathy" and "Paradies Birds" - and Percy Grainger's "Colonial Song" and paraphrase on Tchaikowsky's "Flower Waltz," to which he added as encores Wagner-Liszt's paraphrase on "Walkyrie," "The Music Box," by Liadov, and a nocturne by Chopin. Mr. Leopold was particularly successful in the rendition of the Bach-Tausig toccata and fugue, the rhapsodies by Dohnanyi and the Debussy numbers, in all of which his excellent musicianship was the outstanding feature.

Josef Lhevinne, Helen Stanley and Orchestra

New York's great Hippodrome was filled nearly to the last seat on Sunday evening, October 26, with an audience which proved by its enthusiasm that it is not only a "circus" program that will attract Sunday crowds to the Hippodrome, but that legitimate music draws just as well. Nikolai Sokoloff, leader of the Cleveland

Symphony Orchestra, conducted an orchestra made up of members of the New Symphony Orchestra, the first number being the fourth Tchaikowsky symphony. It would be idle to say that its performance by this body of men who had never played it together before, who had had but one rehearsal, and who were working under a conductor strange to them, was ideal. The principal fault was a tendency to drag the tempos despite the conductor's efforts, but taken all in all it was an interesting reading of a fine work and demonstrated Mr. Sokoloff's ability to secure definite results against heavy odds. Mme. Helen Stanley sang the letter aria from "Eugen Onegin," and pleased the audience so well that she was compelled to add two Tchaikowsky numbers for encores. Mme. Stanley is one of our best native artists and this fresh demonstration of the beauty of her voice and the excellence of her art made one regret that she is not to be heard regularly with one of the leading operatic companies.

The clou of the evening was the first appearance of Josef Lhevinne, the Russian pianist, after his long term of confinement to his home in Grusenwald, near Berlin, during the war. Mr. Lhevinne, welcomed warmly and long when he appeared, played the familiar B flat minor concerto. He evidently had not lost any of his art since his last appearance here. He is a pianist of sound musicianship and ample technic. His tone coloring has, as ever, many varied shades and his reading of the concerto was indeed satisfactory. The audience liked him and proved its liking by hearty applause. Mr. Lhevinne is an artist of sterling worth and his return to this country for an extended season of concerts and recitals is very welcome. There will be opportunity to go into his playing more in detail after the more varied program of his first recital. The concert ended with a spirited performance of the "Marche Slave." Special credit must go to Mr. Sokoloff, by the way, for his fine accompaniment to the concerto by no means an easy bit of work for him and his orchestra.

Fritz Kreisler, Violinist

Carnegie Hall was stuffed to suffocation on October 26 with enthusiastic listeners when Fritz Kreisler made his first post-war appearance here. Neither the musician nor the virtuoso has lost in knowledge or skill during the past two seasons, and the very cordial reception Kreisler got was due to his art as much as to his personal popularity.

His keenly marked, incisive interpretations, his variations in style from the piquant to the dramatic, and his brilliant technic and warmly colored tone exerted all their old time charm. He played Tartini, Vivaldi, Viotti, Gluck, Kreisler, Rimsky-Korsakoff, etc.

Mrs. Edward A. MacDowell

Mrs. Edward A. MacDowell was the guest of honor at the first informal "at home" of the season held at the Brooklyn Music School Settlement, Sunday afternoon, October 26. Besides playing several works by her celebrated husband, among them "To the Sea," "Sea Song," "1620," the andante from the Celtic sonata, "To a Water Lily," "To a Wild Rose," "Br'er Rabbit" and "March Wind," Mrs. MacDowell gave a very interesting talk about the composer's student days and other facts of interest about his life.

Sara Frank, a talented pupil of the school, rendered "Autumn," "Will O'the Wisp," "Uncle Remus" and the Hungarian étude, by MacDowell, and Evelyn Swenson, also a pupil, sang in a delightful manner his "The Sea," "Folk Song," and "Midsummer Lullaby."

Rose Austin, Mezzo-Soprano

On Sunday afternoon, October 26, Rose Austin made her debut in the musical world by giving a song recital at the Princess Theater. She is the possessor of an excellent mezzo-soprano voice and her tones are large, round and sympathetic. In a program of enough variety to test the ability of any singer, Miss Austin's interpretations were delightful and her enunciation clean and distinct. Many encores were necessary. Jerome Bohm proved an able assistant and an addition to the success of the concert.

OCTOBER 27

Elsa Fischer String Quartet

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, appeared for the Sunday Evening Music Club on October 27, at the residence of Mrs. Collette, 313 West Seventy-seventh St.

A quartet by Max D'Onione opened the program and proved to be a fascinating number, and its rendition by the Elsa Fischer String Quartet was unusually charming. The other ensemble number, Schubert's quartet, op. 125, No. 1, in which the four artists infused warmth, fire, and tonal color, was rendered with that unity of thought which invariably characterizes the work of the organization and which has gained for it much fame throughout the country. Lola Jenkins, soprano, sang two groups of songs comprising "My Lovely Celia" (Monro), aria from "Manon Lescaut" (Puccini), "Jeunes Fillettes" (Wekerlin), "Ob-

stitution" (Fantailles), and "Robin, Robin, Sing Me a Song," by Spross.

Ottilie Schillig, Soprano

Ottilie Schillig, soprano, made her recital debut at Aeolian Hall on Monday afternoon, October 27. The one thing that could be found fault with was her program. The songs were as a whole too much of one color and that a gray-and there was too little life and joy. But the singer herself turned out to be one of the most promising who has made an initial bow in New York for some time. She has a voice of unusually sympathetic quality, developed evenly throughout its register; she knows how to use it; and she has a gift for vocal coloring and song interpretation rarely developed so far in so new an artist. The audience thoroughly appreciated her work.

Lotta Madden, Soprano

It is a fine thing to awaken instant attention, as Lotta Madden did in her song recital at Aeolian Hall, October 27, then to augment this interest with every succeeding number, drawing such plaudits as are given few singers. She "has a way with her," Celtic or otherwise, which captures the audience, and at the same time gains the sympathetic interest of fellow-singers. Her voice is clear as a bell, as the saying goes, ringing out high soft A's, or dramatic B's, as in Veracini and Beach songs. She knows how to build a climax, proven in Dupard's "Chanson Frite," and she can put intensity where it belongs, as in Carpenter's "I Am Like a Remnant of a Cloud." "La Pluie" (Georges) and "My Little House" (Pierce) had to be repeated. Francis Moore played accompaniments of an excellent sort.

OCTOBER 28

Daniel Jones, Pianist

Daniel Jones, a St. Louis pianist, was heard in his first New York recital at the Princess Theater on Tuesday afternoon, October 28. Undoubtedly the impression he made upon his responsive audience was most favorable. He displayed a well developed technic, good rhythm and considerable musical feeling and insight. In the Liszt sonata in B minor, Mr. Jones also disclosed temperament. A serious performer, this newcomer is certain to go far in his profession. Other numbers on his program were by Schumann, Brahms, Debussy and Chopin.

Rebecca Davidson, Pianist

Rebecca Davidson gave an interesting recital on Tuesday afternoon, October 28, in Aeolian Hall, playing the chaconne (Bach-Busoni), sonata, op. 31, No. 2 (Beethoven), a group of six Chopin numbers - impromptu, op. 36; études G flat, A flat and E; prelude, E flat, and valse, op. 43 - "The Contrabandist" (Schumann-Tausig), as well as Liszt's "Au Bord d'une Source," and "Venezia e Napoli." The young artist disclosed much to admire in her playing. Although adhering to the ideas of the various composers, she displayed marked individuality in her performance, which greatly enhanced her value as a solo artist.

Jules Falk, Violinist

Aeolian Hall was well filled Tuesday evening, October 28, when Jules Falk, violinist, gave his New York recital. Opening the program with the suite in G minor, by Eccles, he at once attracted the attention of his hearers which he held until his final encore. Technical difficulties were mastered with ease, and in the Burleigh A minor concerto, particularly, he displayed his skill to splendid advantage. His other numbers were rondeau, "Le coucou," by Daquin; larghetto, Hardini; allegretto, Bochnerini-Kreisler; "Chant du Voyageur," Zeckwer; "Miniatuere," Moore; "Caprice Espagnol," Kettner; scherzo valse, Chabrier; melodie, Tchaikowsky, and "Le Carnaval russe," Wieniawski. Francis Moore was at the piano.

OCTOBER 29

Globe Concert

Greta Masson, soprano; Helen Jeffrey, violinist; Lionel Storr, bass; and Adele Rosenthal, pianist, were the soloists who entertained the unusually large Globe concert audience on Wednesday evening, October 29. Miss Masson first sang a group of six songs, prominent among them being "Grandma's Prayer" and "Gunnin' Little Thing" (Hageman). Francis Moore's "Swing Song," and Frederick W. Vanderpool's "I Did Not Know." These served at once to demonstrate to the audience that she is a singer of unusual attainments. Her voice is a soprano of wide range, beautifully schooled, and she is, through her fine musicianship and intelligence, able to make the most of each detail. A most attractive stage presence enhances her qualifications as an artist. Miss Masson was also heard in "Il Dolce Canto" (theme and variations), by Rode, which she handled with consummate art. Francis Moore was a sympathetic accompanist.

Helen Jeffrey also made an excellent impression. She is one of the finest talents that the writer has heard in quite some time. Her technic is excellent, her bow agile and easy, and she brought much to interest the audience into her playing. At the close of her first group

(Continued on page 16)

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist
Recitals; Instruction.
Cornish School, Seattle.

BECK, LOUISE C.
Normal Courses for
piano teachers.
The McKelvey, Seattle.

COLMAN, EDNA
Special courses for
children. Piano;
Ear Training.
Peoples Bank Bldg., Seattle.

CORNISH SCHOOL OF MUSIC, Inc.
Dramatic Arts and Dancing.
Nellie C. Cornish, Director.
(Affiliated with the David
Mannes School) Seattle.

DAVENPORT-ENGBERG, MME.
Concert Violinist
Chickering Hall, Seattle

GLEN, IRVING M.
Dean of the College
of Fine Arts. University
of Washington, Seattle.

KANTHER, CLIFFORD W.
Voice
Representing Edmund J. Myer.
306 Spring St., Seattle

KIRCHNER, GEORGE
Violincellist
Soloist Seattle Symphony
Cornish School, Seattle.

KRINKE, HARRY
Advanced instruction
of Piano.
Suite 506 The McKelvey
Seattle, Wash.

MOWRAY, DENT
Pianist-Composer
501-2-3 Eilers Bldg.,
Portland, Oregon.

RISSEGARI, SILVIO
Piano; Concerts.
Fine Arts Bldg., Seattle

ROLLO, ALFRED
Voice
Peoples Bank Bldg., Seattle.

RYAN, T. S. J. - Basso
O'R, FLORENCE - Mezzo
Teachers of Singing:
Concerts.
Chickering Hall, Seattle.

SHEEHAN, GRACE
Musical Courier Correspondent
1519 Jefferson Street,
Boise, Idaho.

SPARBUR, JOHN
Director
Seattle Symphony Orchestra
Peoples Bank Bldg., Seattle.

THOMAS, EMILY L.
Teacher of Piano.
Concert Artist
Peoples Bank Bldg., Seattle.

TOWNS, KIRK
Baritone
Cornish School Canadian Club
Seattle New York

VAN OGLE, LOUISE
Lectures on modern
Russian music and
the modern operas.
1108 Broadway, Seattle.

WELLS, BOYD
Special representative
of Musical Courier.
Cornish School, Seattle.

PACIFIC COAST DIRECTORY

ALCHIN, CAROLYN A.
Present address: 701 Post
Street, San Francisco, Cal.

ANDERSON, EDNA D.
Musical Courier Correspondent for
San Diego
Address 1116 Loma Ave., Coronado, Cal.
Phone Coronado 515W

ARRILLAGA MUSICAL COLLEGE
3215 Jackson St.,
San Francisco

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEEHL, SIGMUND
Master Classes in Violin Playing
1373 Post St., San Francisco
Phone Prospect 757

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BEVANI, ALEXANDER
Teacher of Singing
403 Kohler & Chase Bldg., San Francisco

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 1008s
204-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
364 N. Ardmore Ave., Los Angeles

CAMPANARI, LEANDRO
San Francisco

CARLSON, ANTHONY
Basso
Majestic Building, Los Angeles

COLBERT, JESSICA
Concert Management
401-402 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

CONRADI, ARTHUR, Violin
Kohler & Chase Bldg., San Francisco
Phone Kearny 5454

DE AVIRETT, ABBY

Teacher of Piano
346 Blanchard Hall,
Los Angeles, Fridays
618 F. N. Bank Bldg., Long
Beach, Cal.

DEMOREST, CHARLES H.,
A.A.G.O., Piano, Organ, Harmony
827 Majestic Theater Bldg., Los Angeles
Phone 65216

DE VALLY, ANTOINE

Operatic and Lyric Art,
973 Market St., San Francisco
Phone Sutter 7339

DREYFUS, ESTELLE HEART
Purpose Programs
801 Majestic Theater Bldg., Los Angeles

DUNSHEE, CAROLYN K.
Musical Courier Correspondent
328 E. Micheltorena St., Santa Barbara, Cal.

FITZ, THEOPHILUS

Teacher of Singing—
Voice Analysis
601-2-3 Majestic Theater Bldg.,
Los Angeles

GERRISH-JONES, ABBIE
Composer of "My Love o' You"
(Just issued)
4183 Park Boulevard, Oakland, Cal.

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
606 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San
Francisco. Management Jessica Gilbert

HELLER, HERMAN, Conductor
California Symphony Orchestra,
San Francisco, Cal.

JONES, G. HAYDN
Tenor
817 Majestic Theater Bldg., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

MUMA, ALICE
Gesture Songs and Poems of
the American Desert
340 Arden Blvd., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

O'NEIL, PATRICK
Tenor
313-314 Blanchard Building,
Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and Concert
Manager
Sherman, Clay & Co. Bldg., San Francisco

ORMAY, GYULA
Accompanist, 1001 Pine St.
Phone Franklin 9531 San Francisco

PERSINGER, LOUIS
526 Sixteenth Avenue
San Francisco

ROSS, GERTRUDE
Composer of "A Golden Thought"
(G. Schirmer)
1006 So. Alvarado St., Los Angeles

SIMONSEN, AXEL
Cello
Blanchard Hall, Los Angeles

SMALLMAN, JOHN
Baritone
330 Blanchard Hall, Los Angeles

STEEB, OLGA, Concert Pianist
c/o Musical Courier Co.

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
465 Dolores Ave., Oakland, Cal.

UNDERHILL, MISS M. V.
Violin Teacher
Marlborough Hall, 1060 Bush
Street, San Francisco
Telephone Franklin 9420

WINSTON, Miss JENNIE
Musical Courier Correspondent
2417 Budlong Ave., Los Angeles

ZIELINSKI, JAROSLAW DE
Piano Harmony
1343 S. Burlington, Los Angeles

Congress Hotel and Annex

CHICAGO, ILLS.

Largest floor space devoted to
public use of any hotel in the world.

Magnificent Restaurant, Unsur-
passed Cuisine.

SAMUEL R. KAUFMAN, Pres.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. KELBERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMIDINGER, Secy. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4822, 4823, 4824, Murray Hill

Cable address: Pagular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

| | |
|----------------------|-------------------------|
| LEONARD LIEBLING | Editor-in-Chief |
| E. O. OSGOOD | Associate Editors |
| WILLIAM GEPPERT | |
| CLARENCE LUCAS | |
| KENN DEVEREUX | |
| J. ALBERT RIEHL | General Representatives |
| ALVIN L. SCHMIDINGER | General Manager |

CHICAGO HEADQUARTERS—JANNEY COX, 610 to 625 Orchestra Building Chicago. Telephone, Harrison 6116.
BOSTON AND NEW ENGLAND—JACK COLES, 21 Symphony Chambers, 245 Huntington Ave., Boston. Telephone, Back Bay 5554.
EUROPEAN REPRESENTATIVE—ARTHUR M. ASKEL. Present address: New York. Tel. 4822-3-4.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Six Dollars; Canadian, Six Dollars; Foreign Six Dollars and Twenty-Five Cents. Single Copies, Fifteen Cents at Newsstands. Second Class Postage, Five Cents. American News Company, New York. General Distributing Agents: Western English Company, Chicago. Western Distributing Agents: New England News Co.; Eastern Distributing Agents: Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, NOVEMBER 13, 1919 No. 18

Forward and Upward—that is the slogan which the MUSICAL COURIER has adopted for these days marked with so much drear despair in quarters where there is no vision, no bread, no fearlessness, no hope, no fight. It is not the brave and the progressive spirits whose voices are heard in our land today, but the weak, the cowardly, the reactionaries whose wild chorus drowns out the words of wisdom and of cheer. The ills are rampant in the world—Socialism, Syndicalism, Bolshevism and the rest—and whatever of inherent value there may be in those theories and practises has been seized upon by the mob and prostituted into an excuse for lawlessness, anarchy, and moral, political, and commercial riot and violence.

Forward and Upward—that is the cry not only of the MUSICAL COURIER but also of all other true Americans and American institutions imbued with the proper love for their country and the deep belief in its present unassailability and its future imperishability. Real Americans have an aim of their own and it is the most glorious and irresistible aim of them all. It is—Optimism.

It was not difficult to make the foregoing predictions. They were based upon what always has happened after war in every country of the world. It happened here after the war of the Revolution and after the Civil War. It now is happening in Europe as well as in America. In fact, after the war of the Revolution such chaos reigned in this country, that, having obtained their freedom, the Colonists did not know what to do with it, and actually talked for a time of establishing an American monarchy with an American George—George Washington—as king.

Far seeing persons always feared the possibility of what happened in 1914, for their knowledge of history and of the world's practical experience enabled them to foresee the social and financial unrest and turmoil sure to follow upon the disturbance of the peace of the whole world. The moral effect of the stoppage of all industry and the inculcation of war feeling (a superhuman for savagery) and the financial result of the cessation of international commerce and exchange relations, were matters as inevitably certain to come with the end of hostilities as darkness follows daylight and winter succeeds autumn. A few days after the war broke out in 1914 two individuals stood at the MUSICAL COURIER office windows and looked out upon Fifth Avenue. One of them said: "It is sad to think that the same cheering crowds which today are parading the main streets of Berlin, Vienna, Paris, London, Rome, and St. Petersburg and shouting for war, ere long will be surging along the same thoroughfares begging for bread." When the armistice day finally came, the same prophetic person remarked to his hearer of 1914: "Look out upon that frantic, yelling, joy-filled mob, overflowing Fifth Avenue. In a few months, after the troops return, those vociferous celebrants will be a maddened mass of radicals demanding the retention of war jobs and war pay, and the resumption of pre-war laws and the pre-war cost of living."

But always it has been the Forward and Upward spirit that has saved a land from the

after effects of war, and no land is a more eager, vital, and successful exponent of the doctrine of Forward and Upward than America. America does not purpose to abandon its ideal goal because of the discontent and demonstrations of bands of agitators, most of whom are of foreign birth or extraction and have managed to win over to their cause the ever present contingent of natives who always are ready to answer to the call of disorder, disintegration, rowdiness and even crime. Every land in the world has such strata of population, and America because of its huge numbers of inhabitants and its "melting pot" qualities of race, no doubt harbors more persons of uncertain convictions than any other country that ever existed.

Strikes are the order of the moment because strikes make the most elementary appeal to the most primitive human instincts. Even the least educated laborer has recognized the 1914-15 demonstration of organized might and force. Germany started the war successfully with organized might and force but finally was beaten by superior organized might and force. Labor understands the gigantic power of centralized cooperation and organization and it also understands to the full the great argument of the labor leader: "Do you fellows want shorter hours, more pay, and a share of the profits? If so, all you have to do is to strike." The fact that our country still is staggering under the burdens created by war means nothing to the elements bent on ameliorating the condition of their own class and bettering their individual fortunes. Unfortunately the unpatriotic profiteering of many rich persons during the war presented an eloquent example of how easy it is to exploit the public need for private gain. The profiteers are reaping the whirlwind they have sown, for now their workingmen are howling for a division of the unholy loot. The profiteers are fighting desperately all along the line to protect their booty, and as between the two warring forces, the honest and conscientious employer and the hard working middle class and professional population are being ground under foot and slowly but surely driven to destruction.

It is not the province or the desire of the MUSICAL COURIER to judge the legality of striking, or to pass upon the merits of the various labor "walkouts" and "lockouts" all over the country. Also this paper has no comment to make upon the actions of the Government and no guess to offer as to whether any other officials or any other party could have prevented the present situation or hit upon better measures to improve it. The issues at present are too many and too involved to be disposed of by mere argument or by ready made dogmas and doctrines. Certainly abuse and recrimination are the worst remedies in the world and lead nowhere. They do not, for one thing, lead Forward and Upward.

The MUSICAL COURIER knows definite facts about only one strike and that is the printers' strike in New York. Our readers have been told in a previous number of this paper about the issues at stake and there is no need to repeat them now, except to emphasize once more two facts:

(1) That an arbitrary position has been taken by the leaders of the local printing trades unions, and that while the employing printers have offered to arbitrate any and all differences, these offers have been rejected on the part of the leaders of the men.

(2) That most of the large monthly and weekly publications of New York agreed in the beginning of the controversy not to issue their papers in printed form until the leaders of the local unions would listen to reason. Among the few that immediately broke these agreements and rushed out of town to have their work done was a certain musical weekly. The MUSICAL COURIER and several other papers came out with photo-typewritten issues, but the musical weekly that broke its agreement sent to another city to have its paper printed. Evidently the "scrap of paper" meant as little to Germany as a "gentleman's agreement" meant to the deserting musical journal in question.

MUSICAL COURIER readers are familiar with the emergency numbers we put forth, and doubtless are able to surmise what infinite care, hard work, and expense made the feat at all possible. The publishers and editors of this paper intend to keep on in the same manner and spirit. The issues at stake will be fought to a finish.

Forward and Upward—that is the cry echoing and re-echoing all over the broad reaches of our beloved America.

Forward and Upward is the slogan that music and its allied interests have made their working motto. Not during the war and not after the war was there any weakening of this ideal.

The Great Northwest music made its most conspicuous advance after 1914. Several managerial bureaus with extensive concert courses of the best artists carried frequent concert delights to many communities that had not known them before except at the rarest intervals. Portland and Seattle have been enjoying symphonic treats given by their own orchestras. Big music schools flourish in Oregon and Washington.

Godowsky's Master Classes made brilliant musical history in that section. Forward and Upward indeed is the cry of the young, ardent, ambitious, great Northwest.

Further South on the Pacific Coast there is San Francisco to carry on the Forward and Upward movement, and it is doing a noble share in the tonal development of America. Aside from all its other active musical doings, San Francisco deserves an enduring tablet of fame and everlasting gratitude from cultured persons everywhere, for keeping up its orchestra throughout the war in spite of troublous finances and countless other discouragements. This season marks the securing of the biggest guarantee fund the San Francisco Orchestra ever has had, and its recent concerts have been given before vast audiences whose enthusiasm was limitless.

All over the Pacific Coast are music clubs and music schools where the harmonious art is fostered lovingly, but perhaps no spot there shows greater desire for the best than Los Angeles. That remarkable city now has two symphony orchestras of first class proportions and quality. Adolf Tandler and Walter Henry Rothwell are the conductors. The latter has just made his initial appearances in Los Angeles, and the city took him warmly to its heart. The inimitable Behymer is doing a great work for his town, as he is not only a musical manager but also what the West most tersely and admiringly calls a "booster." He is a shining example of the Forward and Upward drive. He works while others sleep. He is a marvelous dynamo of human energy. His concert courses are beginning to instill the Forward and Upward into musical Arizona and New Mexico. Idaho and Wyoming have been opened up chiefly through the agency of the Portland concert bureaus. Also North and South Dakota, Tulsa, in Oklahoma, is a phenomenally progressive factor in tonal matters. Kansas and Nebraska have made history with their music courses at the Universities, their festivals, and—the Wichita Orchestra. Utah is alive with music. Salt Lake City has a world famous organ and organist, its home orchestra, and has given its own performances of grand opera. Then, too, it has given to the world that fine artist, Lucy Gates.

Forward and Upward is a device that seems particularly in place with the Rocky Mountainers, who think high thoughts, see vast spaces, and breathe rarified atmosphere. That is why Denver started its symphony orchestra and made a reputation as a town that always supplies large audiences for the recitals of the solo artists. Texas is in line with the Forward and Upward march of the rest of the States. In fact, Texas is a paradise for music teachers and visiting musical performers. Symphony orchestras have been founded in Fort Worth, San Antonio, Dallas, and Houston.

Even the easy going South has aligned itself with the Forward and Upward forces. New Orleans, after some years of operatic quietude, now resumes its activity in that field and is giving an excellent season at its celebrated old opera house, under the business direction of Harry B. Loeb. Concerts of Galli-Curci and the McCormack calibre are supplied to New Orleans by that doughty young impresario Robert Hayne Tarrant. Tennessee boasts two admittedly musical centers in Memphis and Nashville. Alabama and Florida in their recent concert and school doings have come into the fold with a rush. Georgia rests its case with the Atlanta operatic and other musical manifestations and gets a truly honorable mention. Hats off to a Southern city that spends \$100,000 for one week of opera. North and South Carolina and Virginia are festival centers whose importance grows from year to year. West Virginia has Clarksburg, with a music club whose liveliness is out of all proportion to its necessarily limited membership.

Has Chicago the Forward and Upward push? Do the Niagara Falls fall? Does a duck swim? Is the world round? Chicago is the very incarnation of Forward and Upward. Decades ago Chicago had its home endowed symphony orchestra with a \$1,000,000 fund raised through popular subscription. Chicago's mammoth and able music schools need no remindful word in this article. And the Chicago Opera is a living, propulsive, piquant, picturesque reality. Chicago is the musical wonder spot of America.

Cincinnati is another beehive where everything seethes in a musical way. The Cincinnati Conservatory is a national institution—the May Festival, too. The orchestra is the pride not only of its own city but also of all the other places where it has appeared. A Cincinnati, (Miss Dow, glory to her name) bequeathed \$700,000 to the orchestra and other Cincinnatians are supplying the rest of the funds needed to keep the great organization at the highest point of symphonic achievement. There is possibly more musical understanding in Cincinnati, per capita, than in any other American city. The rest of Ohio, too, is pulsing to the Forward and Upward emotion. Akron, in particular, is the place to be watched in the future. The city's rubber industry has made the place rich, and fortunately much of this wealth has come into the hands of persons who believe in the civic importance of music. Keep your eye also on Cleveland and Nikolai Sokoloff's orchestra.

Next to Chicago, one associates Detroit with the Forward and Upward belief. A new orchestra,

a new auditorium, big music schools, vast concert courses, and other great musical enterprises to come. (This is a secret).

Maine has its festivals and Father Chapman (and Mrs. Chapman). Massachusetts has Worcester and Boston. We pass Boston by in respectful and awestricken silence. The musical history of the Hub is too vasty to be detailed. Connecticut's Yale University and its music department under Dr. Horatio Parker suffice for the tonal glory of all the State.

Forward and Upward sweeps the musical wave also over Wisconsin, Indiana, Iowa, the District of Columbia, Kentucky, Missouri. The last named State has Kansas City and St. Louis, both of them associated intimately with the symphonic life of America. In Kansas City operates one of the most modern and successful conservatories of this century. Concert courses cover Pennsylvania, but Philadelphia needs them not. It has grown into a magnitudinous musical metropolis. Philadelphia sleepy? That myth was exploded the moment Leopold Stokowski landed there and began to prove that a city's musical life is bound up indissolubly with its symphony orchestra. The current drive for a \$1,000,000 permanent fund is completed successfully and now the Philadelphia Orchestra is saved to the country. It comes to New York and startles this self-satisfied town out of its complacency every month or so during the winter.

Retracing our steps westward we encounter Minneapolis, in the same class with Detroit and Chicago, as a community where words are put into action and commercial triumphs are not deemed sufficient to entitle the town to fame. Minneapolis' orchestra is one of the proudest achievements of our countrymen and countrywomen in music. Minneapolis is doing another great work by planting the musical needs in its public schools. Thanks largely to the initiative of Emil Oberhoffer.

(Public school music is a matter that requires pages of space to record everything that is doing in that direction. The children have caught the germ of Forward and Upward. And what the public schools begin the mechanical music instruments are completing).

New York, a little hamlet on the banks of the Hudson, is prospering nicely and modestly in music, as becomes such a shy and retiring place. The village op'ry house is busy every once in a while and an orchestra is heard now and then. On Sunday the sound of the church organ is distinctly audible. Several elegant musicians make appearances occasionally. There is a new village band led by Art Bodanzky and it is giving the other organizations of the same kind a run for their money. The rest of the leaders, Walt Damrosch, Joe Stransky, Pete Monteux, Modest Altschuler, Alf Hertz, Fred Stock, and Gene Yease all allow that Art is a good man with the stick. Even in the good old summer time New York has bands going and most of the town walks over to the Stadium to hear Arnold Volpe and his boys, or else squats on the lawn at Columbia University and listens to Eddie Goldman and his galaxy of musical talent. All the youth as well as older persons are seen at the summer concerts, and a good time is had by all there and at the ice cream and soda parlors afterwards. One of the wealthy men of the town, A.D. Juilliard, left \$500 or maybe it was \$5,000,000 to do good for music, and all the musicians are willing to help to do it good. Oh yes, New York is quite a perky place so far as music is concerned....

American composers no longer feel like step-children. They have been caught in the swirling Forward and Upward current and are expressing themselves with new courage and eloquence. The orchestras have taken up the cause of the native music maker, prizes are being offered for him (and her) on every side, organizations of composers and those willing to assist them in getting hearings have been formed by the score, and new American operas are slated for production.

Forward and Upward is and always has been the keynote of the work of the National Federation of Music Clubs. Forward and Upward is the new spirit of the State Associations of music teachers everywhere. Forward and Upward in music animates the piano manufacturers even beyond the question of sales, for they are the supporting force of a great idea, the Bureau for the Advancement of Music, which is doing a wonderful work even if quietly performed.

Forward and Upward go the musical managers who have the impetus to keep pace with the on-rushing conditions. Forward and Upward go the hordes of great artists who come here from Europe each season to reap rich reward from those dear and adoring Americans. Never in the previous history of the world has any country harbored so many renowned musical persons as are harbored here now.

Only an infinitesimal part of the Forward and Upward process of music in America has been recorded in this sketchy resume which is not meant to be complete. The omissions can be filled in easily by those who know.

All of us are joined in the heartfelt, whole souled, invincible, overpowering belief that A-

MERICA is safe and will reach its glorious and dazzling destiny. Let us all carry on in confidence, and hope, and joy. Forward and Upward, all of us!

TWO NEW CONCERT HALLS FOR NEW YORK

S. E. MacMillen, manager of the New Symphony Orchestra, makes the announcement that a recently organized holding company has leased the property at 22, 24, 26 and 28 West Sixty-third street in the rear of the Century Theater, and will immediately remodel it into a concert hall devoted to the interests of the so-called "legitimate" musical artists. About \$300,000 was involved in the real estate deal by which the property was acquired. It is expected that the new auditorium will be ready for occupancy about December 15. It will have a seating capacity of 1,200. The project was the result of the unprecedented demand for concert dates at such places as Carnegie and Aeolian halls by artists who desire to give concerts and the fact that these halls are already booked solid for the season.

That New York has needed an additional hall in which to give concerts was demonstrated conclusively this week by the number of applications received for dates at the new concert hall which is now being constructed in West Sixty-third street, between Broadway and Central Park West. The mere announcement that such a hall would be open for business about the middle of December has resulted, so it is claimed by S. E. MacMillen who is to manage the hall, in the receipt of more than 100 requests from artists wishing to give recitals.

The opening concert probably will take place on Sunday afternoon, December 14. Winton and Livingston, managers, have applied for twenty dates. The Wolfson Musical Bureau has taken many dates, and applied for the use of the hall every Sunday afternoon during the season of 1920-1921.

The work of remodelling and decorating the hall has been in progress for some time. The contractors declare they will complete the alterations in ample time for the opening date. In the changes being made are included an extension and enlargement of the stage and the rebuilding of the foyer. The house will seat 1,000.

It is reported that John Charles Thomas, the baritone, has purchased a tract of land at 197th street and Webb avenue, in the Bronx, New York, and that he will erect there a concert hall seating about 1,000. The idea is by no means a bad one. There undoubtedly is to be found in the Bronx an audience for certain artists which, while it would never think of travelling all the way down town of an evening to Aeolian Hall or Carnegie Hall for a recital, would attend one were it given near home and at a popular scale of prices. Plays which have run for long seasons in the down town (Manhattan theaters are sent out of the so-called Subway Circuit of upper Manhattan and the Bronx with notable success and it is reasonable to believe that parallel conditions exist in the case of musical attractions.

INEFFICIENCY

The MUSICAL COURIER has made it its business to defend the New York managers against many of the complaints which dissatisfied artists have brought against them and to demand a full knowledge of the facts in all cases, for, more often than not, such complaints arises from a misunderstanding or misapprehension on the artist's part and the manager is in no way to blame. But there certainly was a glaring instance of - let us say - managerial indifference in the case of a recent Carnegie Hall recital. In the first place, nobody in authority in the managerial office was even interested enough to be present at the recital. The only person from the office whom we saw was the handy man, who usually sits about the front office in his shirt sleeves and who ornamented Carnegie Hall by standing in the outer foyer smoking a cigar. Inside there was an audience pitifully small, almost lost in the great spaces of the hall. There are so many recitals that it is even hard to get people to go to them on free tickets nowadays in the case of a debutant. The artist in question, was no novice, but one of decided reputation and it was quite evident that efforts to distribute the tickets had been at least woefully unsystematic. Again, the recital was started half-an-hour later than the usual time, with the result that critics who had gone to the hall, expecting it to start at the customary hour, were obliged to leave even before the first number in order to cover an important recital being given at Aeolian Hall at the same time. It is true that but few managers are guilty of such indifference, which amounts to a direct insult to the artist who employs and pays them; but unfortunately, such conduct on the part of one casts discredit, in the minds of the careless thinker, on the business as a whole.

What, for instance, must one think of another manager, of whom the MUSICAL COURIER recently asked the address of one of her art-

ists? The manager did not even know that the artist was in New York, although he had moved here some little time ago.

What would such methods of buying and selling goods be thought of in any line of "straight" business, so called? It is things such as these that have led to the sneering remark, too often heard, to the effect that musical management is no real "business." It is a business, just as much as selling shoes, ships or sealing wax; but too many who are in it work in an unbusinesslike way. As long as such unsystematic and amateur "managers" remain in the business, their lack of ability - or of energy - brings an undeserved reproach upon able and conscientious managers who are in the great majority. We have an idea the newly formed managers' associations would do themselves a lot of good by starting a little house clearing campaign within their own ranks.

The Jugoslav Government is starting in promptly to attend to the cultural end of the development of its peoples by the establishment of a national opera house at Laybach, formerly an Austrian city.

That most practical encourager of the development of good native music in America, Mrs. F. S. Coolidge, announces the annual Berkshire prize for 1920. This year the competition is to be for a string quartet and the prize as before \$1,000. Details of the prize offer will be found in the news columns of this issue.

One of the principal troubles with which the organizers of new symphony orchestras in this country have to contend, is the lack of men who have had really first class training. This is very true, even in New York, as witnessed by the mediocre material which Mr. Bodanzky had to accept for his new symphony orchestra. A very practical step to remedy this condition is that of Walter Damrosch's, in offering three oboe scholarships at the Institute of Musical Art, New York.

The Society for the Foundation of a National Conservatory of Music is not idle and held a meeting recently at which interest in the project was found to be undiminished on the part of the committee and members. It was realized that at this time Senator Fletcher's bill for a National Conservatory would have scant attention in the legislative bodies at Washington, but a report of the proceedings at the meeting was sent to him, and the executive committee enjoined upon all the officials of the S. F. N. C. the advisability of forming local branches so as to be ready for action when the proper moment comes - strikes, peace treaty, and politics permitting.

At the Passeleup concerts in Paris on Saturday, November 8, the playing of German music was resumed with the inclusion of the prelude of "Die Meistersinger." There was audible protest on the part of two persons in the audience, both of whom were conducted out of the hall by policemen who were on hand expecting such an occurrence. There was, however, no noisy disturbance, a number of other protestants having indicated their feelings merely by withdrawing before the number, which was placed at the end of the program. Before placing the Wagner number upon the program a vote of the audience had been taken at the three previous concerts resulting in a vote of 4,963 in favor of playing German music against only 213 opposed to it.

If there is anything in the belief of the Society of Psychical Research, that those who pass beyond hold a constant and observing eye upon those who are left behind, Oscar Hammerstein must indeed be chuckling the old familiar chuckle as he looks down and realizes that his career after death is destined to be mixed up in about as many law suits as those which were strewed along his way through life. The latest is a suit brought by his son, Arthur Hammerstein, against his widow, Mrs. Emma Swift Hammerstein, claiming reimbursement for the outlay of \$7,259 which Arthur claims was spent at her request upon the funeral of his father. The late Oscar certainly was no "piker," but we will venture to say that he never treated himself in life to quite so expensive a celebration as his funeral appears to have been.

Michael Fokine, the noted Russian dancer, has arrived here bringing along his wife Vera, and will arrange the dances in Morris Gest's production of "Aphrodite" at the Century Theater. His engagement is for five weeks only and merely as director. He will not dance himself. Rumor and Morris both say that he is to get \$35,000 for the five weeks, and a rapid sum in mental arithmetic leads us to the conclusion that this represents \$1,000 per day. Morris could have hired us for considerably less money to arrange those dances in "Aphrodite" and we will undertake to guarantee that the percentage difference between the dances as arranged by Fokine and as they would have been by us, will not by any means be as large as the difference between the salary which he is to receive and that which we would have demanded. The Century Theater, however, since its very beginning, has always been a house where money has been laid out liberally, and we will

THE HIGHER TECHNIQUE OF SINGING
W. HENRI ZAY Author of the Unique Book
 of Voice
 "The Practical Psychology of
 Voice," pub. G. Schirmer
 Studio: 50 West 57th Street

RENATO ZANELLI

BARITONE, METROPOLITAN OPERA COMPANY

William S. BRADY

TEACHER OF SINGING
 Studio: 137 West 86th St., New York Tel. Schuyler 10095

Kathrine MURDOCH

American Soprano
 Concert Recital

Management: JOHANN BERTHELSEN, 223 Riverside Drive New York

CARL BEUTEL

American Pianist and Composer
 Director Conservatory of Music, Nebraska Wesleyan University, Lincoln, Neb.

EDGAR STILLMAN KELLEY

STEINWAY HALL NEW YORK, N.Y.

CARL RIEMENSCHNEIDER

PIANIST

(with LESCHETIZKY 1903-06)

STUDIO: 722 The Arcade, Cleveland, O.

JOHN McCORMACK

In America Entire Season 1918-19

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER
 D. F. McSweeney, Associate Manager

511 Fifth Ave. (Postal Life Bldg.), New York.
 Steinway Piano Used.

HERMANN KLEIN

Teacher of Some of the Most Successful Singers Now Before the Public

Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N.W., London

OSCAR SAENGER

Will resume teaching at his

Studios: 6 East Eighty-first Street

Wednesday, October 1st, 1919

Consultations and voice trials by appointment only

Tel. Lenox 687

L. Lilly, Sec'y.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N.Y.

NEW YORK CONCERTS

(Continued from page 12)

she was obliged to respond to recalls several times. Her numbers included "Praeludium and Allegro," "Paganini-Kreisler," "La Gitana," "Kreisler," "Slovak," "Samuel Gardner," and an aria by d'Ambriso.

Lionel Storr made an agreeable impression through his voice of pleasing quality. His contributions to the program included "Peasant's Song," "Borton," "The Rose," "Aldrich," "When You Come Home, Squire," "In Flanders Fields," "Jordan," "Invictus," "Hubn," "serenade," "Mascagni," and "O Thou Sublime, Sweet Evening Star," from "Tannhauser." Wagner. Miss Rosenthal is a pianist of not a little talent, and her playing found appreciation in the thoroughly responsive audience. She played numbers by Schubert-Tausig, Fibich, Moskowski, Chopin and Bach-Saint-Saens.

Anis Fuleihan, Pianist

Anis Fuleihan, Syrian composer-pianist, gave a recital on Wednesday afternoon, October 23, at Aeolian Hall. Besides Beethoven's sonata, op. 10, No. 3; sonata, op. 23, in G minor, Schumann; "La Cathédrale Engloutie," Debussy; toccata, Alberto Jonas, and Hungarian rhapsody, No. 6, Liszt, the program contained a group of the pianist's own Arabian compositions. Mr. Fuleihan, who is forging forward rapidly, is a pupil of Alberto Jonas. He already possesses a well rounded and smooth technic, good interpretive ability, much fire and temperament. His playing won the approval of the entire audience.

OCTOBER 30

Mildred Couper, Pianist

A pianist of fluency and force is Mildred Couper, said to be a Sgambati pupil, whose recital in the Princess Theater, October 30, was heard by an audience of good size and truly interested in the comely young player. Perhaps her best playing was in five Chopin studies, each of which had some special individuality. The G flat study was marked by almost entire absence of pedal, making a novel effect; yet Miss Couper gained her points just the same. On her program were also pieces by Debussy, Grieg, Paganini-Liszt, Balakireff, two by her teacher, and a "Wedding March" (Armenian folk tune), by the American, Brockway.

School of Music and Arts Recital

H.A. Fix, pianist, and Marion Stavrovsky, dramatic soprano, shared a program at the New York School of Music and Arts, Half Leech Stern, founder and president, October 30. Youthful enthusiasm and exuberance characterized Mr. Fix's playing of the Schumann symphonic studies, some Chopin excerpts, and pieces by Strauss-Godowsky and Liszt. This young teacher of piano at the Stern institution has abundant temperament, much of which was in evidence in Chopin's "A flat ballad," and also ample facility with extreme lightness when needed. Miss Stavrovsky is making fine artistic strides under Mr. Stern's guidance. This was noticeable in her singing of Verdi's "Don Patale," given with dramatic effect. Her soprano range is unusual, permitting extreme low tones, and she always sings with exceptional expression for so young an artist. Other songs presented were by Ronald, Salter and Gadman. Helen Wolverton supplied excellent piano accompaniments, and the large salons were filled to utmost capacity, showing the interest taken by the public in musical affairs at the Stern school.

October 31

Rudolph Reuter, Pianist

There is a vitality in the piano playing of Rudolph Reuter altogether refreshing, making his pianistic utterances sound spontaneous. When an Aeolian Hall audience listens to a Beethoven scherzo (from the sonata, op. 2, No. 3) as Mendelssohn Hall audiences once did to the Kreisler quartet, then that means something! His left hand octave technic in this was admirable, keeping the speed with which he began, and no less effective was his dashing performance of the Brahms' intermezzo, op. 11b, No. 3. Then he changed to the needful repose of the "Romance," and played a rhapsody so well that he had to add an encore, an intermezzo, all by the same composer. Marion Bauer's study in chromatics called "The Tide" was warmly applauded, as was a new-school rhapsody by Bernard Dieter, who happens to be a Chicago pupil in piano playing of Mr. Reuter. Charles T. Griffes has produced novelties in "The Fountains," and in a scherzo, the former being delightful, descriptive music. Works by Busoni, Grieg and Janáček completed an interesting program.

NOVEMBER 1

Marguerite d'Alvarez, Contralto

Marguerite d'Alvarez, who sang just previous to the war with the Boston Opera Company and before that with Mr. Hammerstein's company at the Manhattan, made her debut in America at a concert singing at Carnegie Hall, Saturday afternoon, November 1. Her program began with four numbers from the classics of music by Monte-

VEATMAN **GRIFFITH**
 Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and
 other prominent Artists and Teachers.
 318 West 8th ST. NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
 RECITALS IN ENGLISH, FRENCH,
 ITALIAN AND NORWEGIAN
 361 West 143rd Street, New York City. Tel. 2970 Audubon

WAGER **SWAYNE** Pianists Prepared
 for Public Appearances
 3466 Jackson Street, San Francisco, Calif.
 Walter Henry **Hall** Professor of Choral Music,
 Columbia University
 Address 49 Claremont Ave.

WILLIAM H. WYLIE Tenor
 AVAILABLE FOR CONCERT, OPERA AND ORATORIO
 Address: 289 Fifth Avenue New York

CHARLES SANFORD SKILTON
 COMPOSER and ORGANIST
 University of Kansas Lawrence Kansas

L. d'AUBIGNÉ Teacher of Singing
 Villa d'Aubigné 28bis, rue de Brancas Sevres-Paris

CELESTINE CORNELISON MEZZO-SOPRANO
 TEACHER OF SINGING
 STUDIO: 705 THE ARCADE CLEVELAND, OHIO

SAM S. LOSH PIANIST BARITONE TEACHER
 Organizer of Community Music, W. C. C.S.
 FORT WORTH, TEXAS

GAYLORD YOST CARE OF MUSICAL COURIER 437 Fifth Ave., New York

J. O. H. A. N. BERTHELSEN TEACHER OF SINGING
 223 Riverside Drive Telephone: Riverside 1839 New York

Jean de Reszke
 58 Rue de la Faisanderie
 Paris

EFFA ELLIS PERFIELD

Short Pedagogical Music Course
 For Music Teachers and School Teachers
 THIS COURSE CONSISTS OF MATERIAL ON THE FOLLOWING SUBJECTS: AND SHOWS HOW TO PRESENT THEM THROUGH INNER-FEELING, REASONING, AND DRILLS.

1. READING. { Bugle—Dictation (Melodic and Harmonic)—Part Singing—Ear
2. SINGING. { Harmonic)—Part Singing—Ear
3. HARMONY { Feeling—Rote Song.
4. RHYTHM.
5. IMPROVISATION.
6. KEYBOARD.
7. PIANO.

Test the real pedagogical value of a SYSTEM by its power to unfold, and what it is without embellishment of stories, games and apparatus.

DESCRIPTIVE CIRCULAR MAILED ON REQUEST
 PRICE of this "SHORT COURSE" is: Cash with application \$25.00 or, \$25.00 in Three Payments—\$15.00 Down, balance in Two Monthly Payments. Address Communications to

EFFA ELLIS PERFIELD MUSIC SCHOOL, INC.
 950-955 McClay Bldg. CHICAGO, ILLINOIS 218 So. Wabash Ave.
 58 West 48th Street. NEW YORK CITY Phone Murray Hill 8256

FOR SALE

Genuine

Valenzano violin
in perfect condition.
Owned by Vera Barstow.

Price One Thousand
Dollars.

Apply A.P. Moglie,
1431 Broadway,
New York City.

ENCOURAGE

HIGHLY DEVELOPED

AMERICAN ART.

FOR YOUR SPRING CONCERTSFOR YOUR MAY FESTIVALSFOR ORATORIO OR RECITALS

I heartily recommend

**MELVENA
PASSMORE**

AMERICAN SOPRANO

Fullest particulars readily
submitted.

Management:

M. H. HANSON,

437 Fifth Avenue,

New York City.

Concerts - Recitals
MME. EUGENIE DE PRIMO
Russia's Greatest
Woman
Pianist
Management
Theatre Concert Bureau
1907 Times Building, N.Y.

Concerts - Recitals
SERGE DE ZANCO
TENOR
GREATEST
LIVING MANRICO
Management
Theatre Concert Bureau
1907 Times Building, N.Y.

MME. DOROTHY JARDON

SENSATIONAL PRIMA DONNA SOPRANO
Chicago Opera Company.

PERSONAL REPRESENTATIVE, JOHN H. RAFTERY 1907 TIMES BLDG., N.Y.

THE CINCINNATI SYMPHONY ORCHESTRA**EUGENE YSAYE, Conductor****Season 1919-20****TOURING**North in October, East in November and
December, South in January, North in March.**A.F. Thiele, Manager,**

12 Times-Star, Bldg., Cincinnati, O.



EUGENE YSAYE

RICHARD HAGEMANAnnounces the **REMOVAL** of His Studio

To His New Residence

309 West 85th Street
New York

**RE-ENGAGED CONDUCTOR**

METROPOLITAN OPERA
SOCIETY OF AMERICAN SINGERS
CHICAGO SYMPHONY ORCHESTRA, Ravinia Park

(Twelfth Consecutive Season)
(Special Performances—Second Consecutive Season)
(Fourth Consecutive Season)

Vocal Coach, Accompanist, Concert, Opera, OratorioMr. Hageman will also accept a limited number of pupils for the Study
of the Art of Accompanying

Address Applications to M. MYERS, Secretary, 309 West 85th Street, New York

Tel. 2833 Schuyler

THE NEW

**SCHOOL OF OPERA
AND ENSEMBLE****JOSIAH ZURO**
DIRECTOR

[Associated with Rialto and Rivoli Theaters
Hugo Riesenfeld Director]

PRACTICAL PREPARATION
FOR OPERA & CONCERT
& CLASSICAL DANCING

JACQUES COINI
Mise-en-Scène, Acting,
HANS STINER — Coaching,
JOSEPH LITTAN — Coaching,
W.H. HUMSTON — Coaching

ADOLF BOLM
Mime-Choreography
L. ALBERTI — Classical Dancing
C.M. de PLANCHES — Languages

Communications to M.M. HANSFORD, Sec'y.
Rivoli Theater, N.Y.

CASTS FOR PERFORMANCES
WITH ADVANCED PUPILS
NOW FORMING

NEW YORK CONCERTS

(Continued from page 16)

verde, Rameau, Purcell and Gluck, followed by several English songs practically unknown here by Bantock, del Rio, John Ireland and Robert Clarke. After this came three of Debussy's most elaborate songs and for a relief the familiar "Papillons" of Chausson. To end with there was a group in Spanish, the native language of the singer, with Borodine's dramatic "La Mer" for a pendant.

Mme. d'Alvarez, still a young woman notwithstanding her many years of professional work, is, without question, an artist of the first rank. Her mezzo-soprano voice has an extraordinary range, as she demonstrated in the Debussy numbers, and it is under a thoroughness of control which enables her to achieve the extremes of dynamic effect. Her delivery of songs is dramatic to a degree. She constantly employs gestures and movements with a freedom rarely seen upon the concert stage; a freedom, in fact, which constantly reminds one that she is essentially for the operatic stage. A recital by her would be more varied in color if the lighter songs were spared this intensity of delivery. She is, above all, an artist of very marked personality, and her success with the public was hearty and genuine. She was compelled to add several extra numbers, and was the recipient of many flowers. Mme. d'Alvarez's program on the whole was a bit too heavy and solid, with not enough lighter relief such as furnished by the delightful "Cancion de la Caja," by Pedrell, a fetching song of most unusual beauty that was immediately redemanded.

Richard Buhlig, Pianist

That a large audience can thoroughly enjoy a program made up of four Beethoven sonatas was amply demonstrated when Richard Buhlig gave a recital at Aeolian Hall on Saturday evening, November 1. The C minor ("Pathétique"), A flat major, D major, and F minor ("Appassionata") were the sonatas chosen by Mr. Buhlig, who is a deeply serious musician. Finished detail of performance was noticeable in his playing, each number giving much pleasure to the many teachers, students, etc., who attended the recital, the second in the series of seven which the pianist is giving in that hall.

Vera Janacopoulos, Soprano

Without a question of a doubt, Vera Janacopoulos again delighted an Aeolian Hall audience on Saturday afternoon, November 1, when she appeared in one of her unique song recitals. Her program comprised several Old French and English selections, three Schumann numbers sung in French, four songs by Spanish composers, as well as some novel nursery songs by Moussorgsky, and an aria from the opera, "La Belle Arsene," by Monsigny.

Miss Janacopoulos, who made her debut here last season, has already made a place quite her own through her splendid interpretative powers. She is exceptionally gifted when it comes to being able to make the most of every detail of her songs, and in conveying the various moods to her listeners. Naturally, she is the possessor of a soprano voice of fine quality, powerful, and skilfully used, and her diction is excellent. Her English songs alone proved this fact. All in all, the afternoon was an enjoyable one in many respects.

Zimbo Chamber Music Ensemble

An audience of large size was attracted to Carnegie Hall on Saturday evening, November 1, by the first public appearance in this city of the Zimbo Ensemble, an organization which is said to be touring the world. It consists of six interpreters of chamber music — Messrs. Mischkin, Berdichevsky, Bellison, Resodny, Cherniavsky and Moldavan — all of whom are thorough musicians. They contributed genuine pleasure to those present in a program which consisted of Jewish folk songs. The most popular included "Gahit," a clarinet solo; Kaplan's "Jewish Dance," for two violins, and "Kol Nidrei," rendered as sung in the synagogues on the eve of the Day of Atonement.

New York Mozart Society

The New York Mozart Society, Mrs. Noble McConnell, founder and president, began what promises to be its most successful season with the first musicals at the Hotel Astor on November 1. Increased membership, mounting into the hundreds, a choral branch of twice as many members as last season, and fine enthusiasm on all sides, marks the outset of this year, auguring well for the future, big indeed as has been the past. The increased membership comes from all sections, including adjacent states, and is the very best proof of the vast interest taken in this prominent women's club.

Idelle Patterson, soprano, sang French songs by Massenet, an Italian romance by Donizetti, Clutsam's "Curly Headed Boy," Sibella's "Girometta," and two songs by Spross (who was at the piano as accompanist for the club) in artistic fashion. James Stanley interested the audience with his manly style of singing, and Flora More, pianist, played works by Chopin and Liszt. Applause led to encores, plainly showing the satisfaction of the listeners with the high class artists of the program. The printed list con-

tained names of several hundred ladies, among them being many which are prominent in the social and musical world.

NOVEMBER 2

Galli-Curci, Soprano

With the seating capacity of the Hippodrome taxed to its limit, and the stage also crowded, Amelita Galli-Curci presented one of the best programs she has so far offered in the metropolis, when she was heard on Sunday evening, November 2. Naturally the vast assemblage came expecting much, and no could have been disappointed in the varied and interesting program presented. The great artist gave of her best, and while there were a few little points that the very severe critic might find to take exception to, the program as a whole was so beautifully done that fault-finding seems uncalled

Arthur FICKENSCHER

SOLE TEACHER

OF

Helene KANDERS

SATURDAY'S CARNEGIE HALL

SUCCESS

Studio:

CARNEGIE HALL, NEW YORK

Telephone 1350 Circle

By Appointment Only

Amelita Galli-Curci opened her program with Mme. Galli-Curci's "My Lovely Celia" (Old English), which was followed by "Daffodils a-blown" (German). Both were exquisite and the audience at once, showed its keen pleasure. "Come par me sereno," from Bellini's "Sonambula," followed and proved a real treat, as was also Bishop's "Lo! Hear the Gentle Lark," which was sung with flute obligato, Manuel Berenguer, the flutist, assisting in admirable fashion.

Other programmed numbers included "L'heure exquise" (Hahn), "Clavelitos," in Spanish (Valverde), "Breathe Gently, My Song" (Liszt), valses (Messaggero amoro) (Chopin-Buzzi-Puccia), "Don't Come in, Sir, Please!" (Scotti), "Like the Rosebud" (LaForge), and "The Little Bells of Seville," by Homer Samuels, her most capable accompanist. The last printed number, and probably the best liked of any, was the Mad Scene from Thomas' "Hamlet," which was given with flute obligato, and naturally offered the soprano the best opportunity to display the remarkable range and flexibility of her voice. Many encores were given throughout the program, although a still longer list of numbers would have pleased everyone.



SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor

Now Booking Season 1919 and 1920

Room 313 Commercial Trust Building
1451 Broadway
New York

Alice Nielsen

1425 BROADWAY

WILLIAM REDDICK, Accompanist

THE
PHILHARMONIC

Society of New York

Founded 1842

JOSEF STRANSKY, Conductor

"The history of the Philharmonic Orchestra is the history of music in America." —James Gibbon Huneker.

APPLY NOW FOR NEXT SEASON'S
SUBSCRIPTION SERIES

ASSISTING ARTISTS:

| | |
|---------------------|--------------------|
| ROSA PONSELLA | JASCHA HEIFETZ |
| PERCY GRAINGER | FRIEDRICH KREISLER |
| ALBERT SPALDING | RUDOLPH GANZ |
| MARGARET MATZENAUER | MAX ROSEN |
| GUNNAR NOVAK | OLGA SAMAROFF |
| SUSCHA JACOBSEN | LEOPOLD GODOWSKY |
| SERGEI RACHMANINOFF | EDDY BROWN |
| ROSITA BENARD | GRETNA MASSON |
| ARRIGO SERATO | EDWIN HUGHES |
| BENNO MOISEIWITCH | |
| (American Debut) | |

Prospectus on Application to

FELIX F. LEIFELS, Manager, Carnegie Hall, New York

Particularly interesting was the group of American songs, entirely new, which comprised Scotti's "Don't Come in Sir, Please!" Murdock's "Oh, Have You Blessed" and Homer Samuels' "I Saw Thee Weep." All three are splendid compositions and worthy of a place on other programs.

Mr. Berenguer and Mr. Samuels contributed Hus's fantaisie (flute and piano), which was delightfully rendered and demanded an encore.

John O'Sullivan, Tenor

John O'Sullivan, the Irish tenor, who became known to New Yorkers through his appearances with the Chicago Opera Association here last season, gave his first song recital in New York on Sunday evening, November 3, at Carnegie Hall. Mr. O'Sullivan sang arias from "Joseph" (Mehl), "L'Africaine" (Meyerbeer), "Pagliacci" (Leoncavallo), and numerous songs, most of them Irish. The singer's voice was in much better form than at any time during his operatic season here. It is an organ of the peculiarly sympathetic Irish quality in the lower and middle registers and quite unusual brilliance in its upper range. His songs were all well sung, particularly the traditional Irish ones. The famous "O'Donnell Abec," which he has made quite his own, scored its usual effect and was enthusiastically demanded. All of them, indeed, were delivered with great fervor and showed him quite at his best. In the arias, his long operatic training and experience at the Paris Opera were very evident. He delivers the operatic numbers with confidence and surety, singing them with the finished, unconscious style of the thorough artist and unfailing knowledge of vocal effects. His audience liked him from the first and recalled him for numerous encores after each group. All in all, it was a most satisfactory New York concert debut for Mr. O'Sullivan and readily explained the favorable reports which have been received of his reception in New England, where the present tour began.

Hazel Clark, a satisfactory young violinist, was the assisting artist and Wilfrid Pelletier played the accompaniments well.

Reinald Werrenrath, Baritone

The many admirers of Reinald Werrenrath, the popular baritone of the Metropolitan Opera Company, had an opportunity on Sunday afternoon, November 2, to hear him in another of his delightful song recitals. Carnegie Hall was almost filled and the huge audience showed its approval of the artist's work on innumerable occasions. He was in splendid voice and in each of his numbers showed to advantage the skill with which he is accustomed to present his selections.

Mr. Werrenrath opened his program with the aria "Aprile un po' quel occhi" from Mozart's "Le Nozze di Figaro." After this came a group of 15th and 16th century numbers — "Come raggio di sol," by Caldara; "Che fiero costume," Legrenzi; "Oochietti amati," Falconieri; "Invocazioni di Orfeo," Perdzi. The third group was French and comprised "Sainte," Ravel; "Le Manoir de Rosemonde," Duparc; "L'Attente," Poldowski. (Continued on page 20)

ROMEO GORNO

Pianist and Artist Teacher
of the College of Music of Cincinnati

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
1 West 34th Street, New York

BIANCA RANDALL

Lyric Dramatic Soprano
CONCERTS • OPERAS • COSTUME RECITALS
Address, Joseph De Valois, Personal Representative
1 W. 34th Street, New York

| | |
|--|----------------------------|
| Heinrich Hauss | Katherine |
| BELLAMANN | BELLAMANN |
| PIANIST—LECTURER | SOPRANO—TEACHER OF SINGING |
| Chicora College for Women—Columbia, South Carolina | |

ALBERT RIEMENSCHNEIDER

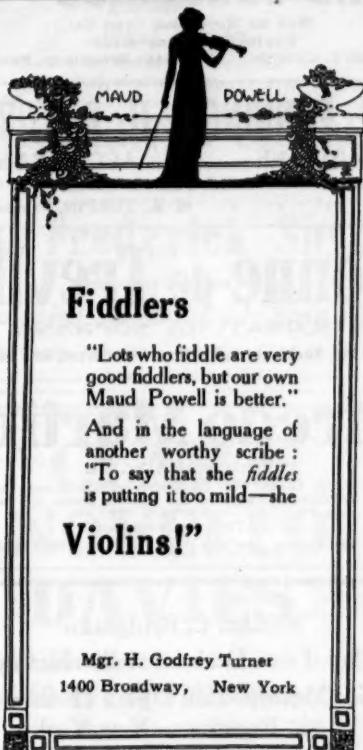
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIOS
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

| | |
|----------|---|
| FLORENCE | MACBETH |
| | Chicago Grand Opera |
| | Management: Winton & Livingston, Inc., Aeolian Hall, New York |

MARIE MORRISEY MAKES REMARKABLE RECORD

Pressure of concert work compelled Marie Morrisey, contralto, to resign her position as soloist of the Fifth Avenue Presbyterian Church, New York City, on November 1, a position which she has held for five years. Miss Morrisey has been granted the privilege of a leave of absence many times, and all inducements were made to keep her, but concert tours have followed so fast in succession that the singer felt she could not longer continue as a soloist at the church.

September and October were booked solid, with only Sundays free. Miss Morrisey is spending November in the Carolinas and Georgia, and in December she goes to Alabama and Florida, with extra dates in Cuba. On January 15 the contralto opens a three months' concert tour on the Pacific Coast, and two months of concerts in the Middle West follows.



Fiddlers

"Lots who fiddle are very good fiddlers, but our own Maud Powell is better."

And in the language of another worthy scribe : "To say that she *fiddles* is putting it too mild—she

Violins!"

Mgr. H. Godfrey Turner
1400 Broadway, New York

The
Stieff
Piano

THE distinctive charm and decided individuality of

THE
Stieff
PIANO

is to the purchaser an asset of definite value

Catalogue furnished on request

CHAS. M. STIEFF
Inc.

400 North Howard Street
Baltimore, Md.
Established 1842

MAXIMILIAN ROSE
VIOLINIST

"His tone had purity and smoothness and his intonation was generally excellent."—
N. Y. Sun.

Management: Annie Friedberg. Metropolitan Opera House Bldg., N. Y. City

JACQUES

MALKIN

Well-known Violinist, Teaching at the Malkin Music School

10 West 122nd Street

New York

Telephone 2053 Harlem

LEVITZKI

PIANIST

Management
DANIEL MAYER, 1446-8, Aeolian Hall, New York

STEINWAY PIANO USED



KATHRYN LEE

AN AMERICAN SINGER

Season 1919-20 Now Booking

Exclusive Management: CONCERT BUREAU RAOUL BIAIS, Inc., 220 WEST 42nd STREET, NEW YORK

THE LETZ QUARTET

HANS LETZ
SANDOR HARMATI

GERALD MAAS
EDWARD KREINER

For Terms and Dates Address:
DANIEL MAYER, Aeolian Hall - New York

RICHARD

CZERWONKY

VIOLINIST

Exclusive Management: WENDELL HEIGHTON
Auditorium Building - Minneapolis, Minn.
New York Address - - - 116 WEST 39th STREET



FRIDA STJERNA

"An artist who makes every note tell,"—New York Globe

RECITAL, CONCERT
ORATORIO

Mezzo-Soprano
STUDIO:
44 W. 37th Street, New York
PAUL J. BURRAGE, Manager



AURELIO GIORNI
ITALIAN
PIANIST AND COMPOSER
Writes as follows concerning
The
Mason & Hamlin
Piano

Mason & Hamlin Co.,
Boston, Mass.

Having exclusively used
your instruments in this, my first
season of concert work in the United
States, in all my recitals, orchestra-
l and chamber-music appearances,
I wish to express my complete satis-
faction, and profound admiration,
for their many unique qualities.

The evenness of their scale
(equally resounding and satisfying
throughout, and not, like in many
other pianos, only intermittently),
the beauty and depth of their tone,
and their wonderful carrying power,
and appeal to the entire public,
are a source of constant delight
to me.

Sincerely yours,

(Signed) Aurelio Giorni

NEW YORK CONCERTS
(Continued from page 18)

"Promenade a Mule," "Fourdrain." Then came Keel's three Salt-Water ballads, with a fifth group, including five English songs - "In Summertime on Bredon," "Peel," "Tell Me Not of a Lovely Lass Forsyth"; "Consecration," Manney; "Top o' the Mornin'," Egan; "The Time for Making Songs has Come," Rogers. Needless to say encores were demanded, one of the most delightful of which was Arthur Penn's "Smilin' Through." Harry Spier was the accompanist and aided materially in the success of the program.

Marvin Maazel, Pianist

Marvin Maazel, the pianist, delighted a very large audience at his Aeolian Hall recital on Sunday afternoon, November 3, when he presented a program that was unusually interesting and decidedly well performed. The artist was best in his Chopin numbers, although in the Brahms rhapsody and ballade he showed his skill to splendid advantage. Technically he was fine, on several occasions being compelled to repeat a number, so insistent was the applause. At the close of the program the audience, most enthusiastic, refused to leave the hall, and the virtuoso was obliged to add four or five additional selections.

Mr. Maazel is a young artist who has already made a splendid start in his career, and who, if prophecy means anything, is certain to attain still greater heights in his rapid climb to success. The program was as follows: Brahms - rhapsody, op. 79, No. 2; ballade, op. 10, No. 1; Beethoven - sonata, op. 26. Chopin - berceuse; étude, op. 10, No. 5, and op. 25, No. 9; waltz, A flat, op. 64, No. 3. Chopin-Godowsky - étude, op. 10, No. 5; étude, op. 25, No. 9. Godowsky - Badinage, op. 10, No. 5, and op. 25, No. 9 combined. Goldmark - "The Meadow Lark"; Kramer - "A Fragment," "When the Sun's Gone Down." Liszt - étude in D flat. Saint-Saëns - toccata from the fifth concerto.

Arnold Volpe Orchestra
John Powell and Bernard Woolff, Soloists

Arnold Volpe and his orchestra of a hundred men were heard in a second Sunday afternoon concert at the Hippodrome on November 3. The readings given the Goldmark "Kakuntala" overture, Tchaikovsky's "Francesca da Rimini," the "Capriccio Espagnol" of Rimsky-Korsakoff, and the "Tannhäuser" overture, Wagner, were thoroughly comprehensive and due acknowledgment of the excellent results secured by Conductor Volpe was made by the listeners.

The soloists, John Powell, pianist, and Bernard Woolff, tenor, were received with genuine enthusiasm. Mr. Powell played Liszt's Hungarian fantasia to the accompaniment of the orchestra. Splendidly performed, it was an additional triumph for the pianist's sincere musicianship. He was recalled again and again and finally consented to give an encore.

Mr. Woolff's singing of "Vesti la Guibba," from "Pagliacci," and "E Lucevan le Stelle," from "Tosca," brought storms of well deserved applause. The manner in which these arias were rendered was a convincing proof that Mr. Woolff has considerable ability in managing his naturally pleasing voice. An aria from "Traviata" given for an encore was equally enjoyed.

Jacques Malkin, concertmaster, played solo passages in the orchestral numbers with skill.

Mischa Elman, Violinist

Another evidence of the drawing powers of Mischa Elman was demonstrated on Sunday afternoon, November 3, at the Academy of Music in Brooklyn, when the great violinist gave a recital before an audience which completely filled the large auditorium from pit to dome. Upon entering the stage the audience accorded the ever popular artist a warm reception, applauding at least five minutes before the concert could begin.

The program was one typical of Mr. Elman's good judgment, and was almost an entire repetition of the one rendered at his concert in the New York Hippodrome on September 28. To again speak of the many fine points of the violinist's artistic performance is superfluous; his playing was of a high degree of perfection, tone, temperament, facile technic, and individuality were dominant features of his performance. He at once demonstrated that his mastery is supreme, and that he exercises a magnetic stronghold upon his audience. Josef Bonnac accompanied sympathetically.

Malkins and Linscott Recital.

Jacques Malkin, the violinist, recently arrived from France; Manfred Malkin, pianist and director of the Malkin Music School, and Hubert Linscott, baritone, gave an invitation recital at the school, November 3, which was attended by a large audience. Mr. Malkin's artistic violin playing was heard with deep satisfaction, his performance of the Tchaikovsky concerto and pieces by Saint-Saëns, Sarasate and Popper bringing him rounds of applause. Mr.

MAX LIEBLING Coach for VOCAL Repertoire

ACCOMPANIST - PIANO INSTRUCTION
Address 257 West 73d St. Phone Columbus 7998, N. Y. City

Emilio A. ROXAS

Vocal Instruction

For past four years coach to GIOVANNI MARTINELLI.
231 Broadway (cor. 8th St.), N. Y. C. Appointments by mail only.

John BLAND Tenor

Master of Calvary Choir VOICE PRODUCTION
20 East 23rd Street, New York. Telephone 328 Gramercy

MARIE SUNDELIES Soprano

With the Metropolitan Opera Co.
Exclusive Management:
GERTRUDE F. COWEN 1451 Broadway, New York

CECIL FANNING H. B. TURPIN

BARITONE ACCOMPANIST

AVAILABLE FOR RECITAL

Address : H. B. TURPIN, Dayton, Ohio

Yvonne de Treville
COLORATURA SOPRANO

Address: The Rockingham, 216 West 56th Street, New York City

Alfredo Martino

TEACHER OF SINGING

Author of the book, "The Mechanism of the Human Voice." It will be sent anywhere in the United States on receipt of price, 25 cents.

Voice Trial by Appointment.

Studio: 613 West End Ave., near 90th St., N. Y. Phone 10232 Riverside

William C. Bridgman

Choral and Orchestral Conducting

Studio: Metropolitan Opera House Bldg.
1425 Broadway, New York

Marguerite FONTRESE

AMERICAN MEZZO-SOPRANO

Engaged, Bangor, Maine, October 4 and
Portland, Maine, October 8

JULES DAIBER (Exclusive Management). Aeolian Hall, New York

N. V. COLLEGE OF MUSIC

125-130 East 58th Street (38th Year)

All Branches of Music Taught by Eminent Instructors

| | |
|----------------------|----------------|
| Piano—Artists' Class | A. Fraemcke |
| Voice | C. Hein |
| Theory | Rubin Goldmark |
| Public School Music | Lucy Stanwood |
| Violin | Louis Wolff |

C. HEIN, A. FRAEMCKE, Directors.

Catalog on Application.

Frederick Gunster
TENOR

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York

MRS. EDWARD MacDOWELL

Programs of MacDowell Music
Management: Gertrude F. Cowen, 1451 Broadway
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

STEINWAY PIANO

CLEMENTINE DE VERE ROMUALDO SAPIO

Prima Donna Soprano

From Covent Garden, London, Metropolitan Opera, New York, and European theatres. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.

Also: VOCAL TUITION

Address: 57 West 58th St., N. Y. City Phone: Plaza 9936



Mayo Wadler

The American Violinist
Mgr.: Jules Daiber, Aeolian Hall, N. Y.

MARGUERITE CHALLET

ACCOMPANIST. COACHING IN FRENCH.
60 West 46th Street, New York. Phone: Bryant 1880

Mrs. Frederick Snyder

Authorized Teacher of the

Vannini Method of Singing

Studio: The Nevada Apts., 2025 Broadway, (70th St.), New York
Phone 904 Columbus

CLARA NOVELLO DAVIES

Permanently located at
140 West 57th Street
New York City

Telephone: 3053 Circle

Studio: 104 West 57th Street
Telephone: 4549 Circle

THE GREATEST PEDAGOGICAL SUCCESS IN YEARS**PIANOSCRIPT BOOK**

By ALBERTO JONÁS

Celebrated Spanish Pianist and Pedagogue

Twenty-five sections marked by a marginal thumb index. Fits in with all methods. Used now by every progressive piano teacher.

The Pianoscript Book is a splendid idea brilliantly executed. As in everything else the author does, he shows in this his thoroughness, knowledge and exceptional ability. I will be happy to recommend it to every piano student as an invaluable aid.

LEOPOLD GOBOSKY.

The Pianoscript Book will be a splendid help to the thoughtful student, the only one that really deserves our efforts, as the author well expresses it. I shall be glad to recommend this book to my pupils.

RUDOLPH GANZ.

The Pianoscript Book is in accordance with traditional and generally adopted methods of study, and, as such, will undoubtedly prove of value and convenience to both teacher and pupil.

Concrete, complete, practical, ingenious. Attains its purpose in a perfect, successful manner.

SIGISMUND STOJOWSKI.

A very welcome adjunct to any teacher of music in connection with the piano. It is so complete as to cover, indeed, every phase of music and piano study.

CONSTANTIN VON STERNBERG.

An encyclopedia of piano playing "en miniature" not neglecting any branch of this art.

ARTHUR FRIEDHEIM.

A most practical aid to teacher and pupil. There is nothing like it that I have ever seen and it is the handiest reference list imaginable.

LOUIS C. ELSON.

Equally enthusiastic endorsements by Ernest Hutcheson, Ethel Legimka, Antoinette Szumowska-Adamowska, Julie Rive-King, George W. Chadwick, Director of New England Conservatory of Music; Felix Borowski, President Chicago College of Music; Frank Damrosch, Director Institute of Musical Art, New York; August Fraencke, Director New York College of Music; Arthur Foote, Mrs. H. H. A. Beach, Carl Faletti, Prof. Dr. Cornelius Rybner, George Coleman Gow, J. Lawrence Erb, W. O. Forsyth, Manfred Malkin, Director of the Malkin School of Music.

For sale everywhere. Copies sent "on sale" to established teachers. Price \$1.00.

THEO. PRESSER CO., Publishers, Philadelphia, Pa.

MUSICAL COURIER**BONNET****JOSEPH REGNEAS****MARION GREEN****VAN YORX****VOCAL INSTRUCTION**

135 West 80th Street, New York

Tel. 3786 Schuyler

Consultation only by appointment

BARITONE.

Now playing

"Monsieur Beauchaire"

Palace Theatre, London, England

THEO.—Tenor

Studio: 22 West 39th Street New York

Tel. 3701 Greeley

OLIVE NEVIN

SOPRANO

"She sings, for the sheer joy of it, and it is a joy to hear her."

Address: Sewickley, Pa.

Mrs. Carrie Louise Dunning

ORIGINATOR

8 West 40th Street, New York City

NORMAL CLASSES

New York City, Nov. 4

Los Angeles, Calif., Dec. 16

Mrs. Wesley Porter Mason

5011 Worth Street, Dallas, Tex.

NORMAL CLASSES

THE DUNNING**SYSTEM****IMPROVED MUSIC STUDY FOR BEGINNERS**

Information and Booklist Upon Request

Harriet Bacon Macdonald

3623 Pine Grove Avenue, Chicago

NORMAL CLASSES

Chicago Class, January

Carrie Munger Long

MacBRUNNEY STUDIOS, Fine Arts Bldg., Chicago

Chicago Class, beginning October 1st, 3 months' duration.

Chicago Class, beginning November 1st, 5 weeks' duration. New Orleans, January 18th. Houston, Tex., Feb. 26th.

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

Individual Training With Practice Facilities

New Catalog Ready

Fall Term October 7th

Six Free Scholarships

NEW OFFICE ADDRESS: 17 East Eleventh St., New York

FLORENCE
EASTON

SOPRANO

Metropolitan Opera, N.Y.
Chicago Opera, Chicago
Royal Opera, Berlin
Covent Garden, London

Management: HAENSEL & JONES, Aeolian Hall, New York

FRANCIS
MACLENNAN

TENOR

NEW YORK CONCERTS

(Continued from page 20)

Linscott rendered songs in French and English, Elmer Zoller at the piano, and had to add encores. Manfred Malkin played French works with that elegance of style and finish which always marks his playing. All three artists teach at the Malkin institution.

NOVEMBER 4

Ruth Ray, Violinist

Of the making of good violinists there appears to be no end, at least when Leopold Auer is the maker. Ruth Ray was the fifth Auer artist pupil to be presented in New York within two years, and the fifth one to measure up to a very high standard. Her debut took place at Carnegie Hall on Tuesday evening, November 4, and she had the assistance of Coenraad V. Bos at the piano.

Miss Ray is a young girl at the very beginning of her twenties. She has a decidedly prepossessing appearance on the platform and knows how to move about with grace — minor things which are mentioned only because they contribute so considerably to the impressions of a debut — and Miss Ray knows how to play the violin. In another year or two she will have rounded off one or two little corners which still mark her youth, but her attainments are already very considerable and it will be surprising if she does not develop into one of the very best women violinists that the world has ever listened to. Technically she is already far advanced. Any violinist who comes before the public today is expected to have flexible fingers. Miss Ray not only has them but something far more valuable, a bow arm that is both sensitive and sure. Better than all of these, it is evident that she has an unusually musical nature. She plays with discretion and a sense of style remarkable in one so young. There is a definite beginning, a middle, and a rounded finish to each and every phrase with her. Her tone seemed a bit small in the reaches of Carnegie Hall, but aside from that there was nothing that can be commented upon. Everything she did was well done, and one felt that such promising talent is bound to develop still further into something quite out of the ordinary.

Her program opened with the Tartini G minor sonata in which her mastery of style was at once apparent. Many an older violinist might envy the neatness and precision with which the classic lines of this delightful old work were limned. Then came the Symphonie Espagnole of Lalo in which Coenraad Bos labored valiantly with the impossible task of making a closed piano even suggest an orchestra. Miss Ray did justice, also, to the entirely different atmosphere of this exotic work. In another season there will be a little more breadth in the first movement and something more of abandon in the final one. It was all capitally done, but one felt that Miss Ray was working a bit "under wraps," as they say of a race horse. The smaller pieces by Chopin-Auer, Grasse, Debussy, Moszkowski-Sarasate and Fibich were all played with technical excellence and a thorough appreciation of their musical values and there was decided and genuine brilliance in the Wieniawski polonaise, which ended the program. All in all, it was an extremely auspicious debut, one that pleased a large audience that filled the hall and was very genuine with its applause, calling the young artist back time and again and insisting upon encores. Miss Ray has made a very happy beginning and will be able to go far along the road to a premier position among women violinists.

The Beethoven Association

The first concert of the newly formed Beethoven Association — a voluntary association of artists of the first rank, who contribute their services for the purpose of presenting the works of the master — took place Tuesday evening, November 4, at Aeolian Concert Hall. This was the program: trio for piano, violin and cello in B flat, op. 96, Messrs. Bauer, Thibaud and Willeke; "Jehovah, Hear Me!" and "My Heart is Sore Within Me," John McCormack; romance in F major, Jacques Thibaud; "Adelaide," John McCormack, and quartet in E flat major for piano, violin, viola and cello, Messrs. Bauer, Thibaud, Svensonski and Willeke.

Principal interest in the program went to Mr. McCormack's singing, which went far to explain why Beethoven's vocal music is generally unpopular, the reason being that it requires a supreme master of the vocal art, like McCormack, to do justice to the master's conceptions. Mr. McCormack brought to the interpretation of the aria, "My Heart is Sore Within Me," from "The Mount of Olives," and to "Adelaide" all that beauty of voice and rounded vocal art which have long been his, and, in addition, a consummate musicianship such as few of his admirers of the belated concerts suspect him to possess. Maestro Italo Montezemoli, who was sitting next to the present writer, exclaimed as Mr. McCormack finished: "At last I have really heard 'Adelaide!'" And this spontaneous tribute from the distinguished Italian musician must have

JAQUES-DALCROZE

Principal of the Institute Jaques-Dalcroze, Geneva, Switzerland, will visit the United States early in 1920, accompanied by a party of students. He will accept engagements from Educational and Musical institutions, FOR LECTURE DEMONSTRATIONS ON EURHYTHMICS.

For particulars: DALCROZE SCHOOL OF EURHYTHMICS, 9 East 59th Street

New York City



Gabrilowitsch

Available for a limited number of pianistic engagements.

MANAGEMENT
Loudon Charlton, Carnegie Hall, N.Y.

MASON & HAMLIN PIANO USED

American Syncopated Orchestra

AND SINGERS

WILL MARION COOK, Conductor

Now on Tour

For dates, address

Exclusive Management, JAMES R. SAVILLE, 3623 PINE GROVE AVE
CHICAGO, ILL.



KATHARINE GOODSON

"Another GREAT Pianist"

London Arts Gazette, Feb. 8, 1919

TOUR NOW BOOKING

January-May, 1920

Management: ANTONIA SAWYER, Inc.

STEINWAY PIANO

Aeolian Hall, New York City

NOVEMBER and DECEMBER Dates on Autumn Tour in England include

| | | | |
|-------------------|--------------------|---------------------|-------------------|
| Nov. 6—Hanley | Nov. 19—Birmingham | Nov. 29—Middlesboro | Dec. 11—Preston |
| " 8—Liverpool | " 22—Oxford | " 1—Leeds | " 13—Reigate |
| " 10—Huddersfield | " 24—Glasgow | " 3—Leicester | " 16—Sailing from |
| " 12—Bradford | " 25—Edinburgh | " 4—Nottingham | Southampton for |
| " 13—Halifax | " 26—Newcastle | " 6—Cardiff | New York |
| " 15—Hull | " 27—Sunderland | " 8—Bristol | |

Summy's Corner

COURTIN' LIZA JANE by Mary M. Howard - .60
 LITTLE "WOMANY" MINE
 by Ethel Marie Springer - .60
 High in G. Medium in F. Low in Eb
 SPRING AND YOU by Arthur Olaf Anderson - .50
 High in E.
 Low in D^b
 Attractive songs, easy to interpret, of clear, decisive melody and unhampered rhythm—all the essentials of the truly singable ballad.

CLAYTON F. SUMMY CO., Publishers
 64 E. Van Buren St., Chicago

PHILIP BRUCE TENOR

CONCERT-ORATORIO-RECITAL
 Address: 15 Evans Road - Brookline, Mass.

HARRIET EUDORA BARROWS

TEACHER OF SINGING
 15 Conrad Building - Providence
 Trinity Court, Dartmouth St. - Boston

ARTHUR J. HUBBARD VOCAL INSTRUCTORS

Assistants { Vincent V. Hubbard
 Caroline Hooker
 SYMPHONY CHAMBERS, BOSTON

Willy THELEN

Teacher of artistic singing. Specialist on voice defects.
 Voices developed from first rudiment to artistic finish. Perfect
 dictation of foreign languages. Pupils prepared for Concert,
 Festivals, Opera, Studio: 96 Huntington Avenue - BOSTON
 One day a week in Conrad Building - PROVIDENCE, R. I.

The Celebrated Florentine Singing Master ISIDORE BRAGGIOTTI

Is to arrive in Boston towards the end of September and will immediately accept a limited number of vocal pupils.

He has evolved a special personal method of his own based on the golden principles of the old Italian "Bel Canto" school of singing. He makes a specialty of placing young voices and inexperienced beginners, curing defects and faulty emissions, instructing those who wish to become singing teachers and teaching English, French and Italian "repertoire" for the opera and concert stages.

The Maestro lays a special stress upon the purity of tone and style, the carrying power of the voice, the perfect attack, the smoothness and "legato" of the

THE BILTMORE SERIES OF FRIDAY MORNING MUSICALES

BALLROOM OF THE HOTEL BILTMORE
 Madison Avenue and Forty-third Street
 JOHN McE. BOWMAN
 President

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-1920:

November 7 December 5 January 9 February 6
 November 21 December 19 January 23 February 20

The following artists have been definitely engaged:
 GABRIELLA BESANZONI CHARLES HACKETT
 ANNA CASE JOSE MARSDON'S
 EMMY DESTINN ISOLDE MERGES
 GIUSEPPE DE LUCA LUCILLE ORRELL
 ANDRES DE SEGUROLA MARIE RAFFOLD
 MISCHA ELMAN ARTHUR RUBINSTEIN
 ANNA FITZIU HELEN STANLEY
 AMELITA GALLI-CURCI JAMES STANLEY
 MARY GARDEN TOSCHA SEIDEL
 OSSIE GABRILOWITSCH LIONEL STORR
 LOUIS GRAVEURE JACQUES THIBAUD
 FRIEDA HEMPEL CYRENA VAN GORDON
 WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$30 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single concert, \$30 plus 10% war tax.

KNABE PIANO USED

THE COMMODORE SERIES OF FRIDAY EVENING MUSICALES

BALLROOM OF THE HOTEL COMMODORE
 Forty-second Street and Lexington Avenue
 JOHN McE. BOWMAN, President. GEORGE W. SWEE-
 NEY, Vice-President and Managing Director

R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-1920:

November 28 December 26 January 30 February 27
 December 12 January 16 February 13 March 12

The following artists have been definitely engaged:
 FRANCES ALDA GIOVANNI MARTINELLI
 GABRIELLA BESANZONI LUCILE ORRELL
 ENRICO CARUSO IDELE PATTERSON
 MISCHA ELMAN CLAIRE LILLIAN PETELET
 GERALDINE FARRAR TITTA RUFO
 ANNA FITZIU ARTHUR RUBINSTEIN
 AMELITA GALLI-CURCI ROSITA REINARD
 MARY GARDEN ANDRES DE SEGUROLA
 LEOPOLD GODOWSKY JAMES STANLEY
 RUDOLPH GANZ LIONEL STORR
 CAROLINA LAZZARI CYRENA VAN GORDON
 JOHN McCORMACK MARY WARFEL
 WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription Price, Reserved Seats, \$40 for eight Concerts, plus 10% war tax.

Subscription Price for Boxes, \$200 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3, plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30, plus 10% war tax.

KNABE PIANO USED

Möller Pipe Organs

instruments. Booklets and specifications on request. M. P. Möller, Hagerstown, Maryland

CHRISTINE SCHUTZ CONTRALTO

"Captivated her audience by singing of a high artistic standard!"—Winona Evening Tribune

Address: 535 West 135th St., N. Y. Phone 4357 Morningside

YOUR STIFF FINGERS

Can be made limber, strong and long. Makes easy all big reaches for Pianists or Violinists. Used and recommended by Winifred Byrd, Levitski, Halsted, Thibaud and many others. Send today. \$2.00 each or \$5.00 for 3 postpaid.

FINNEY FINGER STRETCHER CO., 3231-3 Wrightwood Ave., CHICAGO, ILL.

BELL-RANSKE

Author of "Voice and Nerve Control"

Apply Sec'y Drama Forum | A limited number of pupils for public appearances accepted
 56 Irving Place, New York

Celebrated Spanish Piano Virtuoso. Foremost pedagogue in Europe. Teacher of many famous pianists. SINCE THE WAR IN NEW YORK

A
L
B
E
R
T
O
JONÁS

Address H. Gremmel, 301 West 72nd Street

Tamaki MIURA Famous Prima Donna

Appeared with Bracale Opera Co. in July, August and September Season 1919-20-Chicago Opera Association
 Representative: A. BAGAROZY, 1495 Broadway New York

GLENN DILLARD GUNN

"A TEACHER OF TEACHERS"

CHICAGO

ERNESTINE SCHUMANN-HEINK

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO

Assisted by: FRANK LA FORGE, Composer-Pianist

EDITH MASON

Prima Donna Soprano

Metropolitan Opera
 Sigaldi Opera, Mexico
 Opera, Ravinia Opera,
 Bracale Opera

Address
 Care of Musical Courier

KATHRYN MEISLE

CONTRALTO Management: CALVIN M. FRANKLIN
1543 Ruan St., Frankford, Philadelphia, Pa.

JOHN MOKREJS

114 CARNEGIE HALL, NEW YORK

PIANO, HARMONY, COUNTERPOINT, COMPOSITION

MICHEL GUSIKOFF

Concertmeister

St. Louis Symphony Orchestra, St. Louis, Mo.

Mme. Katherine Morreale

SOPRANO
VOICE CULTURE REPERTOIRE

208 West 59th Street, New York City Phone Circle 5808

PAUL STOEVING

Master Teacher of the Violin
and Bowing Specialist

Formerly Professor at the Guild Hall School of Music and Trinity College of Music, London, England. Author of "The Art of Violin Bowing," "The Story of the Violin," etc.

Will receive students Mondays and Thursdays only
Consultation on Bowing by Appointment at His Residence-Studio
235-9 West 108th St., (near Broadway)
Phone Academy 790 NEW YORK

HAROLD HENRY

PIANIST

For Terms and Available Dates, Address
HARRY CULBERTSON, 1415 Hyde Park Boulevard Chicago
Personal Address, 613 Lyon and Healy Bldg., Chicago

BARBEREUX SYSTEM

N. Y. STUDIO: 824-5 Carnegie Hall
T. M. Briggs and Ada M. Shearer, teachers in charge
Central Studio: 506 Fine Arts Building - Chicago, Ill.

EDWIN FRANKO GOLDMAN

CONDUCTOR

New York Military Band
500 West 144th Street New York

PROFESSOR THEODORE LESCHETIZKY

The method created and perfected by the greatest of all piano instructors now taught in New York by one who was for 4½ years under Leschetizky's personal direction.

TEACHERS and ADVANCED PUPILS will consider this a rare opportunity to learn the method of this great master.
Write or wire for appointment.

ALBERT WINSTON, Steinway Hall - New York City

MADAME BIANCHINI - CAPPELLI

desires to announce the opening of her Conservatory of Vocal and Dramatic Arts. under her personal direction.

Personally endorsed by ENRICO CARUSO
55 EAST 69th STREET NEW YORK
Telephone Plaza 5166

MUSICAL COURIER

NEW YORK CONCERTS

(Continued from page 23)

been schooled by all who have suffered under less competent singing of Beethoven's songs.

Jacques Thibaud, the other soloist, played the romance in F major with his usual competent art and musicianship, but even such an artist as he cannot make the romance one of Beethoven's great works. The trio, which does belong to the great Beethoven inspirations, was splendidly done, the quartet less well, for Mr. Svenoenski was distinctly not in his best form, playing frequently with false intonations. Nor is the quartet itself to be compared with the trio. The fact that not once did Mr. Bauer, who played in the trio and quartet, and furnished Mr. Thibaud's accompaniments as well, thrust himself into prominence, is in itself proof of the discreetness and excellence of his art. Edwin Schneider played Mr. McCormack's accompaniments.

RAISA SCORES WITH MANA-ZUCCA'S "RACHEM"

The following telegram to the MUSICAL COURIER from the Central Concert Company of Detroit, dated November 11, speaks for itself: "One of best concerts given here last night was Raisa and Rimini. House packed. Great enthusiasm. Raisa scored hit with Mana-Zucca's 'Rachem' which was repeated. Charlier at piano. Stage decorations magnificent."

LOUISE EDWINA MARRIED

News comes from London of the marriage there of Louise Edwina, the singer, to Major Nicholas Rothsay Stuart-Wortley, only son of Major-General, the Honorable Edward Stuart-Wortley and a nephew of the Earl of Wharncliffe, which took place at St. James' Spanish Place recently.

NAMARA OFF FOR CHICAGO

Marguerite Namara went to Chicago last week to sing the role of Olga in "Fedora" during the opening week of the opera in that city. Namara's fine success in New York last season in the same opera was one of the high lights of the season here.

OBITUARY

MAJOR HIGGINSON

Major Henry Lee Higginson, head of the banking house of Lee, Higginson & Co., Boston, Mass., founder and, for many years sole supporter of the Boston Symphony Orchestra, died Friday evening in the Massachusetts General Hospital, Boston. He would have been eighty-five years old had he lived until next Tuesday. Major Higginson founded the Boston Symphony Orchestra in 1881, and financed it, paying the annual deficits until the trouble arose over Dr. Karl Muck in the fall of 1917, whereupon he withdrew entirely from any connection with the orchestra. He announced several years ago that he had provided an endowment fund of \$1,000,000 for the orchestra in his will, but until the will is read it will not be known whether or not he had cancelled this provision. Major Higginson was a graduate of Harvard, and the college had received many benefactions from him. In 1863 he was married to Ida Agassiz, daughter of Louis Agassiz, the scientist.

HARRY HIGGINS

Word comes from England of the death in London of Harry Higgins, for many years past one of the principal supporters of the Covent Garden opera. Mr. Higgins was also interested in the season which Henry Russell's Boston Opera Company gave at Paris in the spring of 1914.

CLARENCE DE WEAX ROYER

Clarence de Weaux Royer, violinist, died recently in Lancaster, Pa., at the age of forty-five years. A pupil of Joachim and Isay, he was well known in European and American circles. For two years, he had charge of the violin department of Cornell University and was associated with the New York College of Music for a period of six years. Appearances in this city at the Waldorf-Astoria Hotel and Carnegie Hall were included in his concerts and recitals throughout this country. His last engagement was on tour with Ciciclini, the Italian tenor. He is survived by a wife and brother, J. Royer West.

Mrs. A.C. Bridges (Emily Lawler)

Mrs. A.C. Bridges (Emily Lawler) died in New York City on Tuesday, November 4. Some twenty years ago Mrs. Bridges was a well known contralto in the metropolis. She was held in close affection and esteem by the members of the Rubinstein Club, an organization of which she was a member for thirty-three years. The club chorale, under the direction of William Rogers Chapman, attended the funeral services at her late residence, 148 West Seventy-fourth street, and sang "Peace, Perfect Peace" and "Abide With Me."



November 13, 1919

Reopening of the famous Paris MARCHESI School of Singing by BLANCHE MARCHESI in Paris in 1920. Complete voice training, opera, oratorio and concert, in all languages. Special classes for male students. Communicate at once, Secretary,

16 GREVILLE PLACE

LONDON, N. W. 6.

BLANCHE GOODE

PIANIST

SEASON 1919-1920

Personal Representative, JOSEPH JOINER 437 Fifth Ave., New York
Knabe Piano Used

GENNARO MARIO CURCI

(Graduate of Royal Academy, Santa Cecilia, Rome)

VOCAL TEACHER AND COACH
Studio: 328 West 72nd St., New York Telephone Columbus 3382
Consultation by Appointment

FREDERICK JACOBI

Formerly Assistant Conductor, Metropolitan Opera Company
Lessons in Theory and Composition
Coaching in Opera and Concert Repertoire
302 West 87th Street, New York

EDNA GUNNAR PETERSON

PIANIST

Touring Season 1919-20

Management Harry Culbertson, 1425 Hyde Boulevard, Chicago.

"Able to transmit the heart of music." —Chicago Journal.

"A big, ringing, persuasive tone." —Chicago Tribune.

"Clean and brilliant technic." —Chicago Daily News.

ZOELLNER QUARTET

This remarkable quartet presents a strong ensemble and a unity of artistic purpose rarely found. —Boston Herald.

SEASON 1919-20 NOW BOOKING

Concert Direction: HARRY CULBERTSON
HOTEL DEL PRADO, Midway Blvd., CHICAGO, ILL.

LIONEL STORR

Bass-Baritone

Management: R. E. JOHNSTON

1451 Broadway - - - New York

The Beautiful Tone Quality
of the

Behning

Piano

was brought to the musicians' attention through the

BEHNING PLAYER PIANO

which the trade has named
"An Artistic Triumph"

Come in and try a Behning at our Wareroom, Madison Avenue at 40th Street, New York, or write to us for name of representative in your city.

AGENTS ALL OVER THE UNITED
STATES AND IN AUSTRALIA

Announcing Opening of Down Town Studios
MINNIE McCONNELL
 Teacher of
HARRIET McCONNELL and **MARIE McCONNELL**
 CONTRALTO SOPRANO
 Metropolitan Opera House Bldg. : 1425 Broadway, New York
 Tuesdays and Fridays from 10 to 6 O'Clock
 Telephone Bryant 1274
 Residence Studios: 839 West End Avenue
 Telephone Riverside 2203


Jean McCormick
 Contralto
 Management: EDWIN HARRISON
 3130 Capitol Boulevard Indianapolis, Ind.

DAVID BISPHAM
 INSTRUCTION IN VOCAL ART AND DRAMA
 OPERATIC AND CONCERT REPERTOIRE
 OPERA, CONCERTS AND RECITALS
 44 West 44th Street New York

BUSH CONSERVATORY
 CHICAGO
 KENNETH M. BRADLEY President
 EDGAR A. NELSON Vice-President
 E. H. SCHWENKER Secretary
 AN INSTITUTION OF NATIONAL PROMINENCE
 EXPRESSION LANGUAGES **MUSIC** DANCING PHYSICAL CULTURE

 Faculty of over 60 includes such world-renowned Artists as
 Charles W. Clark Richard Czerwonky
 Moses Boguslawski Mme. Julie Rive-King
 Mme. Louise Dotti Herbert Miller
 Edgar Brazelton Rowland Leach
 Mme. Justine Wegener Bertha Beeman
 The management announces the exclusive teaching engagement of
 JOHN J. BLACKMORE Pianist-teacher
The Only Conservatory in Chicago Maintaining its Own Student Dormitories
 SECOND TERM OPENS NOVEMBER 17th
 Dormitory Reservations Now
 For free illustrated catalog, with full description of the many advantages of this great institution, address, giving course of study,
 M. C. JONES, Registrar, 839 N. Dearborn St., Chicago, Illinois

AURELIA ARIMONDI
 First Prize, Milan, Italy, Conservatory
VITTORIO ARIMONDI
 Voice Placing, Coaching for Opera, Stage and Concert Department
 Studio: 922-23 Kimball Hall Chicago

Chicago Musical College
 MAURICE PIANIST PEDAGOG
 VERA-KAPLUN CONCERT-PIANIST
ARONSON

HERMAN DEVRIES
 Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, etc.
 VOCAL TEACHER
MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR
 Studios: 418-528 Fine Arts Building Chicago, Ill.

THOMAS N. MAC BURNNEY
 Mr. and Mrs. **THOMAS JAMES KELLY** Voice Culture Lectures: Recitals

MARIE STONE-LANGSTON
 Mezzo-Contralto

 Address:
 207 North 36th Street
 Philadelphia, Pa.

SEASON 1919-1920
GERALDINE FARRAR
FRITZ KREISLER
SERGEI RACHMANINOFF
ARTHUR HACKETT
 DIRECTION, C. A. ELLIS
 80 BOYLSTON STREET
 BOSTON, MASS.

FRANCESCO DADDI
 Of Chicago Opera Association
 Specialist in Voice Placing and Coaching for Opera, Sings and Recital
 Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

LOUIS KUPPIN TENOR
 521 FINE ART BUILDING, CHICAGO, ILL.
 Method of Lollo Cassini
 Teacher of Tito Ruffo

THEODORE HARRISON, Baritone
 Director Music Department Lyceum Arts Conservatory
 600-610 Lyon and Healy Building Chicago
 Available Solo Engagements

WALTER SPRY
"Eminent Composers I Have Heard"
 Piano-Lecture-Recital
 For Dates Address 509 South Wabash Avenue Chicago

ANNA IMIG
 MEZZO-CONTRALTO
 Lyceum Arts Conservatory, Lyon & Healy Building, Chicago
 Harrison 2074

EDWARD COLLINS
 CHICAGO MUSICAL COLLEGE

MIDDLESGHULTE
 ORGANIST
 330 Greenwood Blvd., Evanston, Ill. Phone Evanston 435

NICOLAY
 Reengaged for seventh season as leading Bass with Chicago Opera Association.
 Limited number of pupils accepted
 Address: CHICAGO GRAND OPERA CO., Auditorium Hotel Chicago

GUSTAF HOLMQUIST
 BASS-BARITONE
 Address: Bush Conservatory Private Address: 1430 Argyle Street
 Management: MILLER, RESSEGUIE & TUFTS, Kimball Building, Chicago

ALEXANDER RAAB
 Pianist
 CHICAGO MUSICAL COLLEGE

VITTORIO TREVISAN
 of Chicago Opera Association
 VOICE PLACING and ACTING
 428 Fine Arts Building, CHICAGO, ILL.

BARITONE
 Voice Production Song Recitals
 Suite 609, Fine Arts Building, Chicago, Ill. Phone Wabash 5988

THE STEINWAY PIANO

stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its tone qualities are bewitching and entrancing beyond measure and beyond praise, —they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.



STEINWAY & SONS
 STEINWAY HALL
 107-109 East 14th St., New York

November 13, 1919



MARY JORDAN

Annual New York Recital
AEOLIAN HALL, FRIDAY EVENING, NOVEMBER 28, 1919

Management: Loudon Charlton, 7th Ave. and 57th St., New York



MAURICE LA FARGE of PARIS

First prize French National Conservatory (Tenor). First prize Niedermeyer School (Pianist)
Vocal and Piano Teacher. French singing a specialty
Pianist with Melba, Calvè, Amato, Clement, Thibaud, etc.

MR. M. DE PLANCHES, Secretary
Phone 4060 Audubon (until 2 P.M.)

71 Riverside Drive, New York

LOUIS SIMMIONS

GIUSEPPE BAMBOSCHEK, Assistant Conductor Metropolitan Opera Company, Will Direct and Coach Operatic Repertoire
OTTOKAR BARTIK, Ballet Master Metropolitan Opera Company, will Direct and Coach Stage Department
CLARA WÜLLNER, Coach and Accompanist

TEACHER OF SINGING

STUDIOS: 261 Fifth Avenue, New York
Only Talented Pupils Accepted

Apply to Secretary, 261 Fifth Avenue, New York

LOUIS SOBELMAN

ROSA PONSELLE

SOPRANO
METROPOLITAN OPERA COMPANY

AVAILABLE FOR CONCERTS AND RECITALS

© M. H. Morris

Sole Management, William Thorner, 209 West 79th St., New York

MISS ELIZABETH QUAILE

Assistant to HAROLD BAUER

Pupils prepared by Miss Quaile are eligible for admission to Mr. Bauer's classes

225 West End Ave, New York

CLAUDE GOTTHELF

ACCOMPANIST CERALDINE FARRAR

TOUR FALL 1919

Address: care Musical Courier, 437 Fifth Ave., New York

Mabel Corlew Smith

SOPRANO

Address: 313 W. 87th Street, N.Y.

Phone: Schuyler 2317

FRANCES DE VILLA PIANIST AND TEACHER

BALL 356 W. 22nd St., New York City
Telephone 3026 Farragut

LOISA PATTERSON DRAMATIC-LYRIC SOPRANO

Opera, Concert, Oratorio
Address, care Musical Courier, New York City

HENIOT PIANIST

LEVY KIMBALL HALL
CHICAGO

HARRIET FOSTER MEZZO-CONTRALTO

Address: J. B. FOSTER, 200 Fifth Ave., N.Y.
Phone 6400 Riverside

JOHN McGHIE

Conductor of the Society of American Singers
Personal Address: 241 West 108th St., New York

CENTRAL MUSIC HALL

64-66 East Van Buren Street Seating Capacity 700
HARRIET MARTIN SNOW, Manager
63 East Van Buren Street, CHICAGO
(In Sammy's Music Store) Telephone Wabash 8740

RICCARDO

STRACCIARI "LIBERTY BELL, RING ON!"

McKINLEY MUSIC CO., Published in all keys by

1501-1505 EAST 59th STREET
145 EAST 46th STREET

CHICAGO NEW YORK

OPPORTUNITIES

WANTED: arranger for vocal and instrumental music. Must be first-class. Write "C.F." care of Musical Courier, 437 Fifth Avenue, New York.

necessary. Pleasing personality. College man preferred. State salary and experience. References. Address: "X.X." care of Musical Courier, 437 Fifth Avenue, New York.

the Glee Club, and act as choirmaster. Time required, one or two days a week. Salary commensurate with experience of candidate and time devoted to work. Address: "P.Q.R." care of Musical Courier, 437 Fifth Avenue, New York.

like to get in touch with a girl's school that makes its music department incidental to other studies. References furnished. Address: "Y.Z.B." care of Musical Courier, 437 Fifth Avenue, New York.

YOUNG LADY ACCOMPANIST residing in Brooklyn, wishes studio work, also private coaching at her home. Address: "E.E.M." care of Musical Courier, 437 Fifth Avenue, New York.

YOUNG LADY would like position as secretary, accompanist and organist in vocal studio. Have had experience. Address: "E.E.M." care of Musical Courier, 437 Fifth Avenue, New York.

FOR RENT - Rehearsal Hall (24 ft. by 35 ft.) with grand piano. To rent by hour or day 75¢ per hour. Mrs. Lazar Riggs, 54 West 39th Street, New York. Telephone 4308 Greeley.

WE HAVE COLLEGE VACANCIES for several fine Pianists, men, at \$2000. each. Women for Piano, \$1200 to \$1500. Voice teachers and teachers of Violin. Special terms. Address: The Interstate Teachers' Agency, Macchia Building, New Orleans, La.

VIOINIST, artist pupil of Professor Leopold Auer, will take a few talented pupils in New York. Address: "A.P." care of Musical Courier, 437 Fifth Avenue, New York.

FOR RENT OR SALE; a parlor grand Chickering piano in excellent condition. Address: "F.N.T." care of Musical Courier, 437 Fifth Avenue, New York.

POSITION WANTED:-- A teacher of piano and theory is open for a position with a girl's school near New York City for two days a week. She has had much experience in this kind of work. She has trained choruses and has lectured on musical history. She would

LARGE STUDIO to sublet mornings. Grand piano. \$5.00 weekly. Rogers, 430 Lafayette Street, near Astor Place, New York. Telephone 906 Spring.

WANTED: Young man to sell highest grade piano studies to teachers. Musical and general education with selling ability

CONDUCTOR and COACH WANTED:-- College, situated about two hours from New York, seeks a competent conductor to coach

BALDWIN

Cincinnati



EMERSON

Established 1849

Boston

Bush & Lane

HOLLAND, MICH.

WING & SON, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert MURPHY TENOR

METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFGANG MUSICAL BUREAU
1 West 34th Street
New York

REINDAHL VIOLINS

and Bows, Violas
and Cellos

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in an alismos. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, richness, sympathy, perfection of intonation, stopped fifths, thirds, octaves, clear harmonics, pure pizzicato tones, distinct arpeggios, distinct in slurs, grace, and elegance, and withal quickly responsive to how-pressure responsive from real pianissimo to fortissimo. If you do not possess such violin you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL, Menona Drive, R. F. D. No. 3
Madison • Wisconsin
(Formerly Athenaeum Bldg., Chicago)

Ganapol School

OF MUSICAL ART

Detroit, Mich.

All branches taught
by superior teachers

Boris L. Ganapol, Director

GRANBERRY PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Courses for Teachers.

BOOKLETS—CARNEGIE HALL, NEW YORK.

N. Y. School of Music and Arts

RALFE LEECH STEINER, Director
Central Park West, Cor. 95th Street
Dormitory for out-of-town students
Tel. 678 Riverside

INSTITUTE OF MUSICAL ART

OF THE CITY OF
NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

VICTOR HARRIS

THE BEAUFORT
TEACHER OF SINGING IN ALL ITS BRANCHES
149 West 57th Street
Tel. 3033 Columbus

RAGNA LINNE VOCAL STUDIO

KIMBALL HALL
CHICAGO

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors
John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Heniot Levy,
Associate Directors
KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music
DIRECTORS: C. HEIN AND A. FRÄMCKE

Instruction in all branches of music from first beginning to highest perfection. Thirty-eight of the best known and experienced professors.

Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading. SEND FOR CATALOGUE TERMS \$10 UP PER QUARTER

Kansas City

CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.
Faculty of Forty Teachers, including Allen Hinckley, John Thompson, Francois Boucher and Dr. Hans Harthan. Send for Catalog JOHN A. COWAN, President

CINCINNATI CONSERVATORY of MUSIC ESTABLISHED 1867

SAND YEAR CLARA BAUR, Foundress
Conducted according to methods of most progressive European conservatories.

Elocution—MUSIC—Languages

Faculty of International Reputation.
Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

Master class for virtuoso violinists under

EUGENE YSAYE Season 1919-20

THE AMERICAN INSTITUTE OF APPLIED MUSIC

34th Year of Continuous Service for the
Development of the
INDIVIDUAL NEEDS OF STUDENTS
October 1st, 1919

212 WEST 59th STREET, NEW YORK CITY

Send for Circulars



Best value in a strictly high grade instrument
ESTEY
The best known musical name in the World
ESTEY PIANO CO. New York City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

AMERICAN
IN NAME, OWNERSHIP, AND SENTIMENT

THE MASON & HAMILTON

"THE STRADIVARIUS OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The Name **Sohmer**



on a piano is a guarantee of quality ;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

*There are more Sohmers in use in the Metro-
politan District than any other artistic piano.*

SOHMER & CO., 315 Fifth Ave., NEW YORK

CLARENCE WHITEHILL WRITES:

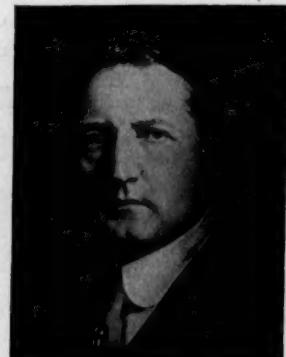
Science has indeed made tremendous strides in the development of musical instruments. Today anyone without any musical knowledge can enjoy the results of these extensive efforts to bear advantage in the home thru the medium of the marvelous Autopiano.

Your wonderful player piano is to my mind the most superb example of the best that has been accomplished. Everyone has now the chance to know music and to get on friendly terms with the masters.

Not only is the Autopiano perfect in its accomplishment of musical results—but the tone quality is the successful culmination of what must have been exhaustive scientific research directed along definite lines toward the sincere ideal of producing the ultimate player piano.

Most cordially,

Clarence Whitehill



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

